

PARIS  
AND  
ENVIRONS



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PARIS AND ENVIRONS







# WARD, LOCK, & CO'S PLAN OF THE CITY OF PARIS



Railways ——— Underground Railways ——— Tramway Routes

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HANDBOOK  
TO  
PARIS  
AND ITS  
ENVIRONS.

With Plan of the City, Map of the Environs,  
Plans of the Bois de Boulogne, Versailles,  
the Louvre, the English Channel,  
Calais, Boulogne,  
and a  
MAP OF THE BATTLEFIELDS.

SEVENTY ILLUSTRATIONS.

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ELEVENTH EDITION—REVISED AND ENLARGED.

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WARD, LOCK & CO., LIMITED,  
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AND AT MELBOURNE.



“He that would bring home the wealth of the Indies must carry the wealth of the Indies with him ; so it is in travelling—a man must carry knowledge with him if he would bring home knowledge.”

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## INTRODUCTION.

A Holiday in Paris—Routes—The Arrival—Customs Examination—Taking One's Bearings—A Few General Notes for the Stranger.

FOR all who desire a thorough change at a small expenditure of time in travelling, there can be no more practical way of attaining their object than by a trip to the French capital. As soon as the traveller has left the Channel between himself and his native land, he finds himself amid entirely new surroundings. The dress, the manners and customs of the people among whom he has alighted, the names inscribed above the shops and warehouses, all have the impression of novelty. Whether the terms "our lively neighbours" and "the mercurial Gaul," habitually applied to the French nation, or whether the popular epithet, "Gay Paris," are altogether warranted, may be open questions; but certain it is that a livelier trip, or one more full of amusement and variety, can scarcely be taken. The visitor in Paris finds himself surrounded on all sides with objects of historical, antiquarian and artistic interest; so much so, that the difficulty in his mind arises generally from the great number of things to be seen in the short time at his disposal. There are the Louvre, the Hôtel de Cluny, the Luxembourg, the Invalides, and a dozen other attractions all appealing to him at the same time. There are the churches, from Notre Dame to St. Roch, to be "done," old and new Paris to be explored, the quays and the boulevards with their manifold attractions, not to speak of theatres and other places of amusement.

## ROUTES TO PARIS.

For details as to current fares, times and travel facilities generally, the reader should consult one of the tourist agencies or the Continental time-books of the companies concerned.

From London to Paris the principal routes are :—

I. **Viâ Dover and Calais** (South-Eastern and Chatham Railway and Chemin de fer du Nord).

II. **Viâ Folkestone and Boulogne** (South-Eastern and Chatham Railway and Chemin de fer du Nord).

III. **Viâ Newhaven and Dieppe** (London, Brighton and South Coast Railway and Chemins de fer de l'État).

IV. **Viâ Southampton, Havre and Rouen** (London and South-Western Railway and Chemins de fer de l'État).

V. **The Air Route** (*Avion*) from Croydon to Le Bourget.

Let us take them in turn, for each has its advantages and distinctive features.

### I.—Viâ DOVER AND CALAIS.

Distance from London, 273 miles. Pullman cars are run on the principal trains between London and Dover.

On reaching **Dover** the train continues to the Marine Station at the Admiralty Pier, alongside which the steamer is moored. The town of Dover lies in a hollow between two tall ranges of cliffs, the hill at the eastern extremity being crowned by the Castle, while that at the western end is "Shakespeare's Cliff," the subject of the well-known lines in *King Lear*. From the earliest times Dover has been a place of consequence, chiefly from its position at the narrowest part of the strait between England and France. There is a large National Harbour, constructed at a cost of nearly four million pounds, with a smaller Commercial Harbour within it. Our *Guide to Dover* contains a plan of the town, and a full account of the Castle and other objects of interest.

### The Passage across Channel.

The distance between Dover and Calais is just over 22 nautical miles. Under favourable conditions of weather, wind and tide, this distance is often accomplished under the hour; but the average passage may be taken at about an hour and twenty minutes from pier to pier. The turbine steamers, with their absence of vibration, have greatly reduced the discomforts of the "middle passage." A great many specifics and devices of various kinds are continually being tried against sea-sickness. The following hints, however, may be useful. It is well to bear in mind that there is far less movement amidships than at the bow or the stern







of a vessel, especially when she pitches, and that the best station to take up on a breezy day is as near the centre of the vessel as possible. Many travellers are able to defy seasickness on deck who immediately succumb to the enemy in the close atmosphere of the cabin. The steamers have small deck cabins, which may be previously engaged for the passage by telegraphing to the Marine Superintendent at the port of departure. When the boats are crowded, and especially for the night passage, the cabins are certainly a desirable luxury.

On a fine calm day the passage is very enjoyable. It is well worth while to remain on deck and watch the receding panorama of the town and the majestic cliffs of Dover; both the heights and the castle are seen to best advantage at a distance of about half a mile from the shore, and when lit up by the morning sun, or by the silvery light of a moonlit sky, the view is one of singular beauty, lingering long in the memory. The vessels of all kinds making their way down the English Channel, or up into the North Sea—the opposite shores of England and France both visible from the deck in mid-channel—the surface of the sea itself, with the endless play of cloud and sunshine varying its tints—all combine to interest the traveller. Thus in many cases there is hardly time to take in the beauties of the scene before the lighthouse and piers of Calais Harbour are reached; the steamer glides smoothly up to the landing-stage, and the passengers are disembarking and trooping towards the railway station; those who carry handbags being greeted with the polite inquiry—“*Monsieur n’a rien à déclarer?*” which means that if there be any just cause or impediment why the said handbag should not pass the Customs of the Port of Calais without paying duty, ye are to declare it. And here it may be noted that civility in dealing with the French officials, whether of the Custom House, the Railway or the Police, is not only commendable in itself, but is decidedly, like honesty, “the best policy.” The average French official has very properly a certain amount of personal dignity; and nothing irritates him so much as the “Haw—look here, you fellow,” style adopted in the past, without intention of giving offence, by too many British travellers.

At Calais, passengers have only a few yards to walk from the quay to the railway station. There is generally an inter-

val, nominally of twenty minutes, but in reality of half an hour, before the departure of the train for Paris, giving time for refreshments. The " Buffet " is a first-class, well-conducted restaurant—in fact, one of the best in France.

Calais is a quaint, old-fashioned place, the ramparts and fortifications giving it a picturesque mediæval appearance. As the railroad for some distance runs along the sands outside the walls, the traveller gets a good idea of the town in passing. From 1347 until 1558 it was in the possession of the English, being retaken in the latter year by the Duke of Guise. Those making a brief halt at Calais will find some useful notes and a plan of the town in our *Guide to Dover*.

**Calais to Paris.**—The *Northern Railway of France* (Chemin de fer du Nord) takes the traveller on to the capital. The route is at first in the neighbourhood of the sea-coast to **Boulogne** (see p. 13). We pass **Abbeville**, near which was fought the battle of Crécy, and are then definitely in the " Zone " of more recent military activities of a very different character. **Amiens**, one of the great buttresses of the French and British defence during the Great War, should be seen if the traveller has time and opportunity. The Cathedral, commenced in the twelfth and finished in the fourteenth century, is one of the finest Gothic buildings in Europe, though sadly damaged by the German bombardment.

There is generally a short stoppage here, during which those who, for reasons not unconnected with the Channel passage, have not been able to eat at Calais, may have a chance of a cup of coffee or other light refreshment. Then there is a run of some 72 miles before the train finally stops at the *Gare du Nord* in Paris.

## II.—**Viâ FOLKESTONE AND BOULOGNE.**

By this route the distance to Paris from London is diminished by 28 miles. On the other hand, the sea-passage is somewhat longer, occupying about an hour and a half, the distance across Channel being set down at  $25\frac{1}{2}$  nautical miles as against 22 nautical miles. Tickets to Paris *viâ* Boulogne are slightly cheaper than *viâ* Calais. Return tickets *viâ* Dover and Calais are available for return *viâ* Boulogne and Folkestone, and *vice versâ*; and we certainly counsel readers to go by one route and return by the other, especially if they





desire to break the journey at Calais and Boulogne respectively.

**Folkestone** is fully described in our *Guide to Folkestone*.

At Boulogne the steamers stop opposite the railway platforms, and the Customs House is only a few yards away. As at Calais, there is time for refreshment at the excellent restaurant before the train starts for Paris. There is also a dining-car on the afternoon train.

A good view of **Boulogne** is obtained as the boat approaches the harbour. On a height to the east is seen the column erected by order of Napoleon I. to commemorate the camp in which the army of France waited to receive the order, which never came, for the invasion of the opposite shores. During the summer, the sands are crowded with holiday-makers, bathing, or whiling away the time in the usual seaside fashion. The visitors always comprise a large contingent from England, and during the War the place might easily have been mistaken for a British town, forming, as it did, one of our principal bases for operations in North-East France. The Cathedral, a modern building in Classical style, is a conspicuous object from the sea. The walled Upper Town, with its ancient fortifications, gives a quaint and picturesque look to the place.

### III. Viâ NEWHAVEN AND DIEPPE.

The London, Brighton and South Coast Railway Company have so improved the accommodation and steamers, and accelerated the speed, while maintaining cheap fares, that this has become a popular route for tourist traffic. The passage across Channel is rather more than double the length of that between Folkestone and Boulogne. It is generally found, however, that the sea between Newhaven and Dieppe, even at its worst, does not cause the bad traveller so much discomfort as when crossing narrower portions, a fact attributed to the general absence of "choppiness." By the day service, leaving London in the early morning, one arrives in Paris in time for dinner, or, leaving in the evening, in time for breakfast. The objections against night travelling are considerably lessened on this route by the fact that several hours' sleep can be obtained on the steamer, and the arrival at Dieppe in the early morning enables one to travel by daylight through the beautiful Normandy scenery.

The sea-passage between **Newhaven** and Dieppe (64 miles) is accomplished by the turbine steamers in about 3 hours.

**Dieppe to Paris.**—Dieppe has long been in repute as a bathing-place and holiday resort. It stands at the mouth of the river Arques, and has ramparts which form a pleasant promenade. The station adjoins the steamer quay.

Passing through north-eastern Normandy, the route from Dieppe to Paris is far more picturesque than the tract traversed from Calais or Boulogne. The features of the country, with its cornfields, meadows and woodlands, in some measure recall the fertile regions of Kent. In 1913 a new route *viâ* **Pontoise** was opened, 20 miles shorter than that *viâ* Rouen.

#### IV.—*Viâ* **SOUTHAMPTON AND HAVRE.**

Except in the height of the holiday season, there is on this route no option in the matter of day or night travel, there being only one service, leaving London every evening, enabling the steamer departing from Southampton at midnight to arrive in time for passengers to take the early morning train from Havre to Paris (St. Lazare). From about the middle of July to the middle of September there is also a daylight service on certain days. Particulars can be gleaned from the L. & S.W. Co.'s Continental handbook. For passengers from the West and South-West of England and from South Wales this is the most convenient route. The steamers are well fitted and furnished.

The tickets from London give the option of proceeding to **Southampton** by any previous train, thus affording time for a look round this interesting town, with its spacious port, now used by all the great liners on the Transatlantic route. The distance across Channel from Southampton to Havre is 119 English miles, and the passage, under ordinary circumstances, takes about 7 hours—two of these are occupied in the river passage down Southampton Water, and under shelter of the Isle of Wight, so that the traveller has time to get comfortably to sleep before the open sea is reached. Private cabins and berths should be reserved in advance, especially during the summer. The rail journey from Havre to Paris occupies about 3 hours. Passengers and their luggage are conveyed

free by electric tramway between steamer and station at Havre.

The train passes **Harfleur**, at the mouth of the Lézarde, besieged and taken by Henry V. in the Agincourt campaign. Then past Yvetot to **Rouen**, whence the route keeps the Seine close company all the way to Paris.

Like London and Vienna, Paris is situated in the tertiary formation of clays deposited in a great chalk basin, which shows itself from Mantes to Poissy in the white aspect of the ridges of hills.

## V. THE AIR ROUTE.

Private motor-buses run from central points in London and Paris daily in connection with aeroplanes which leave Croydon for Le Bourget (6½ m. north of Paris) and Le Bourget for Croydon. The flight in either direction is accomplished in about three hours. Passengers are allowed 14 kilos. (30 lbs.) of luggage free of charge; considerably more may be taken on payment of an additional charge. Particulars as to times of starting, etc., can be obtained at the tourist agencies in either city, or from newspaper advertisements.

### The Arrival in Paris.

On arrival in Paris, whether by the day or night service, the traveller who is journeying under the auspices of a tourist firm will find its uniformed interpreters at the stations to receive him, to release his baggage from the customs, and procure the necessary conveyance to the hotel. If travelling independently, the best plan is to obtain the services of a porter (*facteur*), who, as soon as the luggage has been examined, will procure a taxi-auto or *fiacre*. If the traveller has much luggage the latter is preferable, as the taxi-auto is not well adapted for carrying large trunks. At all the Paris stations the Company's own omnibuses will be found waiting the arrival of express trains. In normal times the average fare for these is 6 francs, including a *pourboire* of 1 franc which is expected by the driver. Cab fares before 6 a.m. in summer and 7 a.m. in winter, no matter if only taken a few minutes before the striking of the hour, cost slightly more.

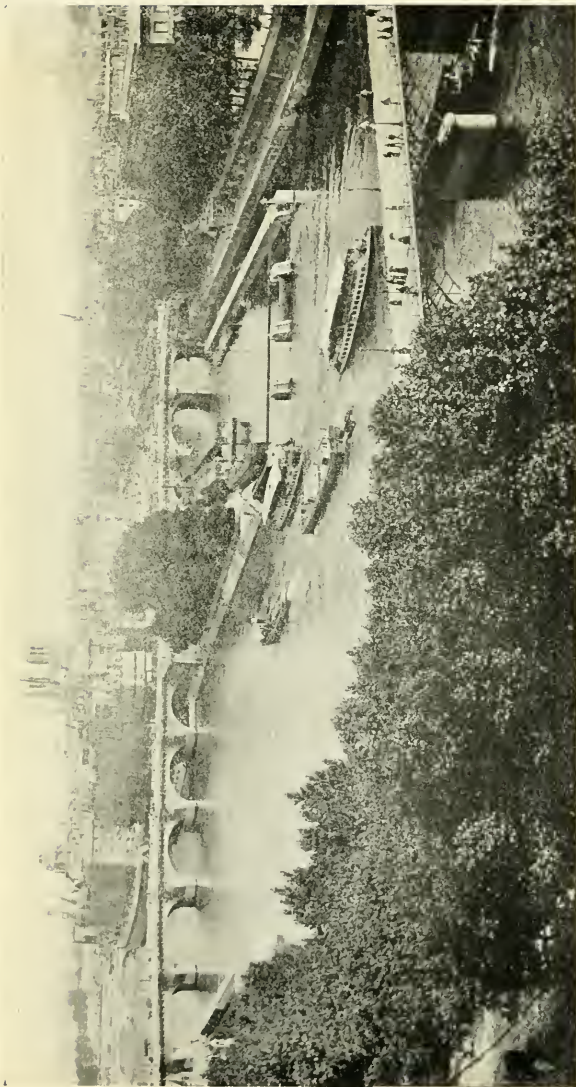
### The Customs Examination.

On the Dover Calais route the customs examination takes place at Calais ; on the other routes registered luggage is first taken to Paris.

Passengers having registered luggage should be perfectly frank in their declaration concerning objects liable to duty. English and American tourists are apt to overlook that the officials have power to require every piece of luggage to be entirely emptied for examination and repacked by the owner, and even to search the person if they so please. It is therefore obvious that civility and politeness form the best policy. If the passenger displays willingness to open his luggage, he will very likely not be required to do so at all. If, on the other hand, he attempts to hustle the officials, he may find himself disagreeably detained for half an hour or more during a tiresome and exhaustive examination. Registered luggage is delivered in a special room, the doors of which are not opened for from ten minutes to a quarter of an hour after the arrival of the train, thus giving the passenger plenty of time to arrange for a conveyance, as already stated. Articles on which the duty is insisted upon are comparatively few. Tobacco (cigars or otherwise), wines, spirits, tea, laces and silks are the chief. We must not forget English matches. These are confiscated if simply a few are found, but should any number be discovered, and should they not have been declared, the custom officials demand a very heavy penalty, without the option of confiscation.

During recent years all the French railways have made extensive improvements in the matter of comfort and convenience for travellers. Lavatories with every accommodation are to be found at the stations, as also cloak rooms (*consignes*) where luggage may be deposited, and either in the station or adjoining it will be found excellent refreshment rooms. The traveller remaining only a day may, therefore, if he pleases, walk out of the station, after a wash and brush-up and a light breakfast, to start on the day's sight-seeing, and return to take up his baggage in the evening, and if needs be to proceed to any other station for continuing his journey to Switzerland or otherwise ; unless indeed he shall have elected to cross the city immediately on arrival, and at once deposit his baggage in the cloak room of the station from which he is to depart in the evening.

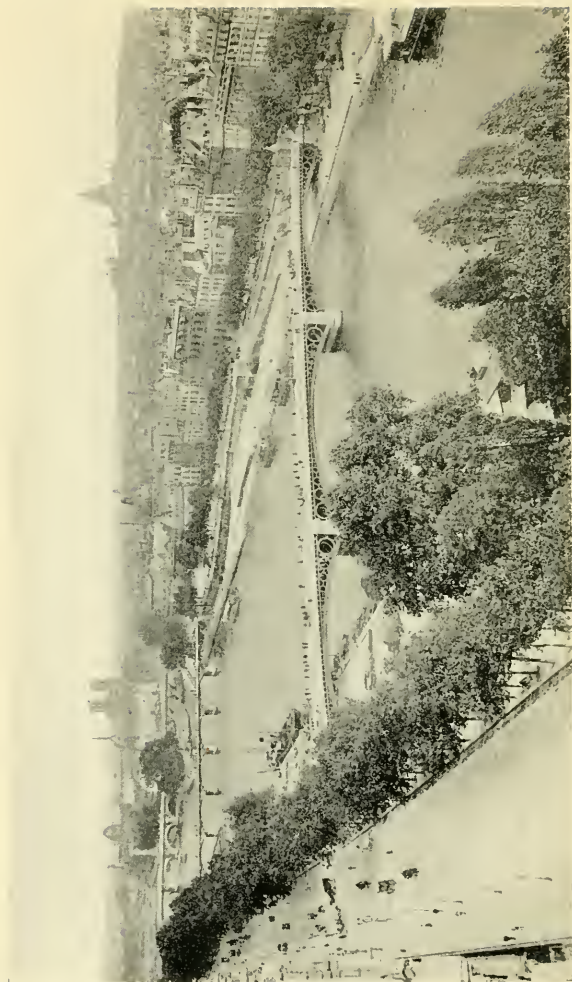




*J. Kuhn,*

PARIS, FROM THE LOUVRE, SHOWING THE ILE DE LA CITÉ AND THE PONT NEUF.

*[Paris.]*



*Levy, Sons & Co.,*

THE SEINE, FROM THE PAVILLON DE FLORE.

*[London.]*

### A Few General Notes for the Stranger.

Paris, the capital of France, and the third largest city in the world in point of population, is situated on both banks of the Seine, about 4 miles below that river's confluence with the Marne. It stands in the centre of the small Department of the Seine, of which it occupies nearly one-fifth, and is 92 miles from the sea at Dieppe. Havre, at the mouth of the Seine, is 100 miles distant by land, but fully twice as far by water.

The Seine traverses Paris much as the Thames flows through London, the greater part of the city being north of the river. But as the course of the Seine is from east to west, a person standing on one of the bridges and looking "down stream" would have the north bank ("rive droite") on his right, and the south bank ("rive gauche") on his left hand.

According to the census taken in 1921, the inhabitants of Paris number 2,906,472.

The highest point in Paris (420 feet) is the top of the hill at Belleville, which claims to be three feet higher than the Butte of Montmartre; the lowest is the level of the Seine at the Point du Jour, which is only 83 feet above sea-level. The climate is equable, and the mean temperature of the year—51.25° F.—is hardly more than a degree higher than that of London. The winters are seldom rigorous, and when a sharp frost occurs it usually lasts but a few days; on the other hand, the summer heats are rarely oppressive, though the glare from the white houses, and the absence of a protective pall of smoke, may give a Londoner the impression that they are semi-tropical. Fogs are rare, and are never more than a white mist caused by a sudden change of temperature; when one of these does fall over the city, the newspapers boast that Paris has imported a "true London fog"—but it is merely a very poor imitation of the real article.

To the stranger who comes for the purpose of sightseeing, Paris will not seem a large city, for almost every object of interest would be included within a circle drawn from the courtyard of the Louvre, as a centre, with a radius of a mile and a half. Yet, as it is perfectly easy to lose oneself in a space of nine or ten square miles, a few indications as to bearings will not be out of place.

The shape of Paris, within the walls—and, though the walls are doomed, it will be many a day before they are all demolished—has been likened to that of a fat pear; whilst some one else has said of it that “it is too circular to be called an oval, and too oval to be called a circle.” It measures  $7\frac{1}{2}$  miles from east to west, and  $5\frac{1}{2}$  miles from north to south; is rather over 22 miles in circumference, and some 30 square miles in extent. It is crossed from S.E. to N.W. by a long, and almost perfectly straight, street, which, under the names of Cours de Vincennes, Faubourg and Rue St. Antoine, Rue de Rivoli, Place de la Concorde (where it has to make a slight bulge), Champs Elysées, and Avenue de la Grande Armée, connects the Porte de Vincennes with the Porte Maillot, and, indeed, goes a considerable way beyond those points at both ends. The Boulevards, which commence at the Madeleine, and mark the former extent of the city, form an irregular arc, of which the Rue de Rivoli and the Rue St. Antoine are the chord. At the back of the Opéra, the Boulevard Haussmann to the west, and the Rue Lafayette to the east, connect Pantin with the Bois de Boulogne.

On the south side of the Seine the main line of communication may be said to resemble a tuning-fork. The Avenue d'Orléans and the Rue Denfert-Rochereau form the handle of the fork, and run as far as the Boulevard de Port Royal, from whence the left-hand prong—Boulevard St. Michel—and the right-hand one—Rue St. Jacques—run parallel, under various names, until the first is stopped by the Gare de l'Est, and the other turns off to La Villette. The Rue St. Jacques, it may be mentioned, is the old Roman road from Italy to Lutetia, and is the oldest street in Paris.

There is one danger, or rather inconvenience, against which a traveller should be warned. He will often find two streets starting from the same point, both, apparently, running in the desired direction. In that case, let him make certain that he is taking the correct one, for such streets often diverge widely, and when he reaches the end he may discover for himself the truth of Euclid's axiom that two sides of a triangle are always greater than the third.

## PRELIMINARY INFORMATION.

**I**N this section are summarised, in alphabetical order, a number of items of interest and importance to visitors.

**ACCOMMODATION.**—See pp. 34-37.

**ARRONDISSEMENTS.**—For administrative purposes, Paris is divided into twenty parishes or “arrondissements,” of which fourteen are on the north bank of the river and six on the south. As a knowledge of the arrangement of these arrondissements, though not indispensable, is often useful, it may be mentioned that they form a kind of spiral. The first four are grouped in a square on the north bank of the river in the centre of the city; the 5th, 6th and 7th—numbered from east to west—lie on the south bank. Crossing the Seine again, we find the 8th, 9th, 10th, 11th and 12th encircling the first four. The 13th, 14th and 15th are on the south side, and the remaining five form an outer ring on the north side.

**BATHS.**—English visitors often inquire for a bathing establishment in Paris. There are plenty of well-managed *Établissements des Bains*, though their genus is disappearing, owing to the fact that nearly all the new private flats are provided with bath-rooms. However, the public warm baths still exist for those who have no bath-room at home, though most of the smaller establishments are closed on Mondays. The price of an ordinary bath is from 2 to 3 francs.

The best bath establishments on the *right bank* of the Seine are the following:—

*Bains Ste. Anne*, 63, Rue Ste. Anne and 58, Passage Choiseul. Vapour and Russian baths may also be had here.

*Bains Chantierine*, 46, Rue de la Victoire, and 39, Rue de Châteaudun.

*Bains Châteaudun*, 68, Faubourg Montmartre.

On the *left bank* the principal establishments are:—

*Bains St. Germain-des-Près*, 180, Boulevard St. Germain.

*Bains Taranne*, 44, Rue du Four.

**Turkish Baths.**—*Le Hammam*, 18, Rue de Mathurins, is the most important of the kind : single baths, 15 frs. ; 12 frs. when a series is taken. There is a small room open on special days to ladies.

*The Balneum*, 16<sup>bis</sup>, Rue Cadet.

*Hammam-Monge*, 63, Rue du Cardinal-Lemoine.

*Bains Turques pour Dames*, 26, Rue de Chazelles.

*Bains du Colisée*, 14, Rue du Colisée.

**BOOKSHOPS.**—British books and periodicals and copies of this Guide Book can be procured at *Galignani's Library*, 224, Rue de Rivoli ; *W. H. Smith & Sons*, 248, Rue de Rivoli ; *Brentano's*, 37, Avenue de l'Opéra, and the *Librairie Castiglione*, 14, Rue de Castiglione.

**CABS AND CARRIAGES.**—See pp. 51–2.

**CLUBS.**—The following are the principal clubs likely to be of interest to the visitor of British nationality :—

**Imperial Club.**—6, Boulevard des Capucines.

**Cercle Anglais**, 3<sup>bis</sup> Rue de la Chaussée d'Antin.

**Travellers' Club**, 25, Avenue des Champs Elysées.

**Island Club**, Neuilly-sur-Seine. Entrance on the Pont de Neuilly. Apply to Secretary for temporary membership.

**Lyceum** (ladies), 8, Rue de Penthievre.

**Automobile Club**, 6, Place de la Concorde.

**British Chamber of Commerce**, 17, Boulevard de la Madeleine.

**COST OF VISIT.**—The visitor will scarcely need to be reminded that for over four years the capital endured the imminent danger of invasion, and that some of the fairest provinces and many of the richest towns of France were wantonly devastated and plundered. The support of the thousands of refugees from the North of France, Belgium, and other countries, and the urgent needs of the three million inhabitants of the liberated districts, left without common necessities, have made living in Paris very dear. But the French people quickly recover from misfortune, and it is possible that food prices will be considerably reduced in a short space of time.

At a rough estimate, it may be said that the prices of food and accommodation have risen 250 to 300 per cent. : a "square meal" at a second-class restaurant costs at least 10 francs, at a first-class restaurant it may cost from 25 to 50 frs., or more. Hotels have increased their prices and a



fairly good room costs from 18 to 50 frs. per night. About two pounds per day, exclusive of railway fares, will enable the tourist to live comfortably but not luxuriously; various factors, however, make it impossible to give any figure that is not liable to become fallacious and misleading.

**CYCLES AND MOTORS.**—All pedal-cycles belonging to persons domiciled in France must bear a registration plate (*plaque de contrôle*). Strangers remaining for not more than three consecutive months are exempt from this regulation, provided they obtain, when passing their machines through the Customs on entering the country, an order (*permis de circulation*), for which a charge of 60 c. is made. This order must be carried by the cyclist at all times and presented whenever required.

Duty on cycles is charged by the French Customs at the rate of 4 frs. 18 c. per kilogramme (liable to alteration), but it is refunded on application being made to the Customs authorities before leaving the country, and providing the deposit (*consignation*) receipt is duly produced, together with the cycle, for inspection. Members of the Cyclists' Touring Club or National Cyclists' Union are exempt from the duty on production of their cards of membership.

Tourists taking **motor cars** or **motor cycles** to France should consult *The Automobile Association* or the *Royal Automobile Club*, who will not only arrange the customs formalities, but procure the necessary French driving licence and description plate, and provide the disembarking motorist with good petrol (all tanks must be empty during the crossing). Uniformed officials of these organizations attend the boats at ports of departure and arrival.

It should be remembered that in France the rule of the road is the exact opposite of that in Great Britain. Keep to the *right* in every thoroughfare and pass other users of the road to the left.

**DRESS.**—The arrangements for a visit to Paris should be of the same nature as those for a few days' sojourn in an important city at home. It is a mistake, and evidence of very bad taste, to get oneself up in tourist fashion; and we have frequently deplored the unfortunate impression our compatriots have conveyed to our neighbours by promenading the boulevards or driving through the Champs Elysées in

costumes suitable for shooting on Scotch moors or exploring Central Africa ; while ladies, who cannot fail to be aware that Paris is the centre of the fashionable world, frequently put away before leaving all the attire they would wear on state occasions at home, and appear in Paris dressed as one would expect only at some unimportant seaside resort or country village.

An excellent rule is to take one suit or dress for travelling to Paris and for excursions in the environs, such as Versailles, Fontainebleau, etc. ; and a change for use in the city itself, for the boulevards and for evening amusements.

Evening dress is now compulsory in the best places at the Opéra, and is not " out of keeping " at the high-class theatres. At the minor theatres it is more the exception than the rule, but, in any case, a tourist suit does not look well in the stalls. For a lady, " a dressy blouse " will suffice, but, of course, much must depend on the fashion of the day.

#### EMBASSIES AND CONSULATES.—

British Embassy	. . .	39, Rue du Faubourg St. Honoré.
British Consulate	. . .	6, Rue Montalivet (from 11 a.m. to 3 p.m.).
British Passport Office	. . .	54, Rue Pierre Charron.
Canadian Government (General Commissariat)	. . .	17 and 19, Bvd. des Capucines.
U.S. America Embassy	. . .	5, Rue de Chaillot.
Consulate	. . .	1, Rue des Italiens.
Belgian Embassy and Consulate	. . .	20, Rue de Berri.
Italian Embassy	. . .	50, Rue de Varenne.
Swiss Legation	. . .	15 <sup>bis</sup> , Rue Marignan.

**HOTELS.**—See pp. 34-7

**HOUSE NUMBERS.**—In the streets parallel with the Seine, the numbers run in the same direction as the river ; in streets which run at a right angle to the river, Nos. 1 and 2 are always nearest to the Seine. The streets are numbered with the uneven numbers on the left hand.

**LANGUAGE.**—The pleasure and profit of a tour on the Continent are, of course, enhanced by familiarity with the language or languages of the countries through which one passes, and this fact applies in a certain degree to a trip to



Paris. Even utter ignorance of French need, however, form no serious obstacle to a visit. If the arrangements of one of the tourist firms be adopted, the visitor will not be called upon to exercise his knowledge of the language in any way, unless he chooses so to do, as all arrangements are made by the conductor, all the travelling companions are English-speaking people, and explanations of the various sights are given in English. The independent tourist may be occasionally inconvenienced, but he is never likely to find himself completely at a loss. It must also be remembered that the thousands of English-speaking troops who visited the city during the War gave many Parisians an opportunity of acquiring a useful English vocabulary. During the journey the officials are so thoroughly conversant with the requirements of the tourist that little verbal intimation is required. On arrival in Paris, the cabman will only require the name of your hotel. At the hotel, if suitably chosen, all the attendants will speak English; at the sights a little inconvenience may now and then be experienced, but as a rule the guardians are so used to the large numbers of English and American tourists passing through that they understand enough to give, by pointing and gesticulation, aided by a few words of English, all the information the traveller is likely to require. We give, however, on pp. 218-220 a **Glossary** of phrases and sentences, which have been carefully chosen with a view to practical use during the journey and visit. The intending visitor might well commit a few of these to memory before starting, or during the journey.

If already acquainted with the language (at any rate to the degree usually attained at an average English school), the best companion is a pocket dictionary.

**LUGGAGE.**—This should be registered through to Paris. The passenger is thus relieved of trouble, and no Customs examination takes place until arrival in Paris, except on the Dover-Calais route, where luggage is examined at Calais. Travellers should make a note of the dutiable articles referred to on p. 16. Some hints on what to take in the way of clothes will be found on pp. 21-2.

**MONDAY CLOSING.**—It is well to remember that, in Paris, Monday, so far as public buildings are concerned, is a *dies non*, nearly all museums and galleries being closed for cleaning purposes.

**MONEY** is reckoned in France by the franc, which—in normal circumstances—is a silver coin, rather smaller than a shilling, of the value of a fraction over  $9\frac{1}{2}d$ . There were also, up to the beginning of the War, other silver coins of the value of 5 frs., 2 frs. and 50 centimes (half a franc), gold coins of 10, 20, 40, 50 and 100 francs (the three last, rare), nickel pieces of 25 centimes, and nickel and bronze pieces of 5 and 10 centimes. Gold entirely disappeared in the early days of the War; the price of silver rose to such a degree that money-changers, in Switzerland and some other countries, would give much more for a five-franc piece than they would for a five-franc note. This naturally led to smuggling and hoarding, and silver coins ceased to circulate. Bronze pence and half-pence also vanished, and the nickel money in circulation was quite inadequate to meet the needs of the public. At one time—in 1919—there were practically no coins in circulation in Paris; shop-keepers “made change” by giving postage stamps (which, however, they refused to accept in payment); at a big grocery store, a customer who could not pay the exact amount of his bill had to go away without the goods; and a passenger in an omnibus or tram-car was put off at the next stopping-place if he demanded change. There were no small notes either, and, for some time, packets of postage stamps, enclosed in gelatine paper, were the only circulating medium.

This state of things could not continue, and the Paris Chamber of Commerce obtained permission to issue notes—or *coupures*, as the French call them—of the value of 2 frs., 1 fr. and 50 c. They soon become horribly dirty, flimsy, and torn, and they are not “legal tender” outside the departments of Seine and Seine-et-Oise, though they will generally be accepted or exchanged in the adjacent departments. The Mint, too, after long deliberation and many experiments, is turning out “tokens” of 2 frs., 1 fr., and 50 c. made of “aluminium bronze”—a yellow metal resembling gold. As these coins were being issued at the rate of five million francs per week, it was hoped that they would in time relieve the situation, but in 1922 they were still very scarce, owing to the French habit of hoarding any new sort of coin, and it was quite an unusual event to receive one in a payment.

It is, of course, quite impossible to give any estimate of the

value of the English sovereign. In 1920 it varied between 41 and 65 francs; but in 1921 the fluctuations were not so great, and during the early part of 1922 the price was in the neighbourhood of 50 francs, with a difference of a couple of francs either way; but it is impossible to predict whether the rate of exchange will rise or fall.

Always change money if possible at a good exchange or tourist office in the city. At *Jordaan, Cohen & Wennink's Bank* the highest exchange of the day is paid for all foreign money, as well as for approved cheques on any English bank.

It is advisable, when tendering any but the smallest note, to call attention to its value. This will prevent its being "mistaken."

English postal orders form a convenient medium in which to receive small remittances. They can be changed as readily as banknotes at any of the principal exchange offices. Money orders are troublesome, as the receiver must present himself at the post office and prove his identity before he can obtain payment. (See p. 26.)

**OMNIBUSES.**—See pp. 58–60.

**PARCEL POST** (*Colis Postaux de Paris*).—The head department is at 23, Rue du Louvre, but there are 500 dépôts in the city for the Paris service. Prices 60 centimes for 5 kilogrammes (about 11 lb.); 1 fr. for 5 to 10 kil. When the parcel is to be payable on delivery an extra fee is charged. Parcels must not exceed 1 m. 50 cm. in length.

**PASSPORTS.**—Every foreign traveller arriving in France must be provided with a passport bearing his photograph. Passports are issued to British subjects at the Passport Office, London; or can be procured through a banker or tourist agency. Travellers who remain in France more than fifteen days should during that period procure a "card of identity" from the Prefecture of Police, but a tourist who comes solely for pleasure and does not intend to remain more than three or four weeks, is not likely to be interfered with, unless he means to visit other parts of France, in which case the card of identity might be demanded. Those who desire to stay more than three months in France must obtain a special permit from the Bureau des Étrangers, 36, Quai des Orfèvres (in the same block as the Palais de Justice). These regulations are, however, subject to alteration, and it would be advisable to

consult the hotel-keeper, who would be certain to possess all information on the subject.

The British Passport Office at Paris is at 54, Rue Pierre Charron (Plan D. 5).

**POSTAL.**—The **General Post Office** is in the Rue du Louvre. There are numerous branch offices throughout the city, though they are not so conspicuously marked as in England, and the letter-boxes outside tobacconists' shops do not at first inspire the stranger with confidence. Letters addressed simply "Poste Restante, Paris," must be applied for at the General Post Office, but visitors may have their correspondence addressed to any branch office they like to designate. The number of the particular office will be sufficient address, and this is to be seen clearly marked over the door of that Post Office. Letters addressed to *Poste Restante* are kept till the completion of the half-month following that in which they were received—that is to say, letters received up to the 15th are kept till the end of the month; a letter received on the 16th is kept till the 15th of the following month. If not claimed by that time they are returned to the senders. Letters addressed to *initials only* are not accepted. A delivery tax of 20 c., paid by the receiver, is charged on *poste restante* letters.

Visitors expecting Post Office Orders from England will do well to warn the senders to mention the *number of the bureau*, or the street in which is situated the particular bureau at which they wish to have the orders payable. Failing this, it will be payable only at the General Post Office, Rue du Louvre, or will not be payable at any particular bureau until three days later. As mentioned on p. 25, a more convenient means of receiving remittances from England is the ordinary Postal Order, which can be cashed at any of the exchange offices without formality.

**Rates.**—The rates for postage of ordinary letters within France are as follows: 25 centimes up to 20 grammes; 20 to 50 grammes, 40 centimes; 50 to 100 grammes, 50 centimes; and 15 centimes for each additional 50 grammes; maximum, 1 kilo. 500 grs. The postage for England or any country in connection with the Postal Union is 50 centimes for the first 20 grammes, and 25 centimes for each succeeding 20 grammes or part of 20 grammes. Postcards are 20 centimes each for France or 30 centimes for the Postal Union. **Air Mail** (see p. 27).

**Registered Letters** (*Lettres recommandées*).—The charge for registration is 25 centimes in addition to the ordinary postage, for 20 grammes, and 15 centimes for each 15 grs. above that.

Receiving a registered letter is a far more complicated proceeding in Paris than in London. The postman's receipt cannot be signed by *any other person* than the one to whom it is addressed. Any violation of this rule is punishable by law.

A registered letter is never presented by the postman more than *three times*, so that if by chance the person to whom a registered letter is addressed is out each time the letter is presented he must claim it at the post office of his district and prove his identity, or he cannot take possession of his property.

**Delivery and Dispatch.**—There are seven deliveries of local post in Paris, London letters posted in time for the previous evenings' dispatch being delivered about 8 a.m. By the evening delivery the English letters received are generally those posted too late on the previous evening in London, or letters dispatched by the previous early evening mail from the provincial centres, Scotland, etc.

The time of mail departures at all the chief offices in the centre of the city is 6.30 p.m., but varies for different lines according to the position of the post office. At several of the post offices there is a special box in which letters for Great Britain can be posted, with an extra fee, up to a late hour. The principal hotels generally dispatch letters about 6 p.m. This, however, varies according to the discretion of the proprietor, and if not marked on the letter-box of the hotel, inquiry on this point should be made.

**Newspapers or Printed Matter.**—These must be made up with open ends so that the wrapper can be removed if desired. On printed matter sent out of France the fee is 5 centimes per 50 grammes. The postage on legal documents, business papers, etc. (*papiers d'affaires*), is 25 centimes up to 250 grammes, and 5 centimes for each additional 50 grammes.

N.B.—It may be useful to remember that the 1 sou (copper coin) weighs 5 grammes.

**Air Mails.**—A considerable saving of time is effected by sending letters and parcels to England by air mail. For letters up to a maximum weight of 450 grammes the charge is 25 centimes per 20 grammes in addition to the ordinary postal rates.

Each letter or package must be clearly marked in the corner, *Avion*. Special posting and delivery arrangements are in force for air mails, by using which a letter may be dispatched from Paris in the forenoon and delivered in London by teatime.

For local **Parcels Post** see p. 27.

**Telegrams.**—Telegrams for any part of France are dispatched at the uniform charge of 20 centimes per word (minimum charge 1 franc 20 centimes). To any part of Great Britain, 25 centimes per word; New York, 1 franc 25 centimes; Switzerland and Belgium, 12½ centimes; Italy and Spain, 20 centimes. It should be mentioned, however, that to compensate for the depreciation of French money, an extra fee of 80 per cent. is charged, so that in reality a telegram to Great Britain costs 45 centimes per word, and to New York 2 francs 25 centimes per word.

**Telegraph Offices** are to be found at the principal district post offices, and are generally open for the reception of telegrams up to 9 p.m. There are, however, a few special telegraph offices at which messages are received as late as 11 or midnight. The most

convenient offices for the dispatch of late telegrams will probably be those situated at 8, Rue Gluck (behind the Opéra), which is open till midnight, and at the Bourse (Exchange)—this latter office being the only one which is open day and night.

**Card Telegrams.**—This is a most useful system of rapid communication, applying, however, only within the limits of the city itself. Known to Parisians as “Cartes-Télégrammes,” or more familiarly “Petits Bleus,” these cards, which cost 60 centimes, may be obtained at any post office or *Bureau de Tabac* (cigar shop). They have simply to be dropped into the special box provided at all telegraph or post offices, and are immediately dispatched through pneumatic tubes, reaching their destination as a rule within the hour, and often considerably under.

Any ordinary letter may be sent through the pneumatic postal tubes if the envelope be marked clearly at the top with the word “*Pneumatique*.” The pneumatic letter must be deposited in the special box provided at all post offices for pneumatic communication. The fee is 60 centimes for a letter not exceeding 7 grammes; 7 to 15 grammes, 1 franc; 15 to 30 grammes (maximum), 1 fr. 50 c.

**RESTAURANTS AND CAFÉS.**—See pp. 46–50.

**SIGHTSEEING.**—The easiest method of sightseeing in Paris is by the organized system of daily motor coach or carriage drives arranged by the tourist firms, starting from their respective offices, or even calling for visitors by previous arrangement at their hotels. By their aid within three days a comprehensive idea can be obtained of the principal features of interest, at an inclusive and reasonable cost, avoiding the annoyance of bargaining with cabdrivers, finding best bus and train routes, and payment of entrance fees.

Those who dislike “organized” sightseeing, and whose time is strictly limited, are recommended to make free use of the speedy motor taxi-cabs, grouping the more distant sights in suitable order. The cab can be discharged at points where several places of interest are in proximity, or when a protracted stay is involved, as in the case of picture galleries, etc. Those who object to either of the above methods on the ground of expense must lose time in finding suitable omnibus routes or walking from place to place, so that the economy effected may prove rather a delusion in the end.

In any case our daily programmes will be found useful bases of operation. In planning routes the tabulated details of admission to the principal sights (pp. 38–45) will be useful.

See also the Notes for Strangers on pp. 17–18.

**SPORTS.**—See p. 72.

**TEA-ROOMS.**—See pp. 49–50.



**TELEPHONES.**—Most of the principal hotels, cafés and restaurants place their telephones at the disposal of visitors, but in case of a private message it may be convenient to have recourse to the public telephone boxes, which will be found at all the principal post offices, the fee being 25 centimes for each three minutes' conversation after communication is established.

The fee for telephone messages to places outside Paris varies according to distance (Department of Seine, 50 c.; Seine and Oise, and Seine and Marne 1 fr. or 1 fr. 50 c.). To London, frs. 7.50 for 3 minutes' conversation.

**THEATRES AND MUSIC HALLS.**—For convenience of reference, we give an alphabetical list of the theatres and music halls, with a brief note as to the class of entertainment usually to be seen at each, but many of the minor theatres change hands frequently, and the new lessee does not always keep to the traditions of the house. Fuller details will be found on pp. 61–7.

### Theatres.

*L'Abri*, 167, Rue Montmartre. Light operetta.

*Ambigu*, 2<sup>ter</sup>, Boulevard St. Martin. Drama and serious comedy.

*Antoine*, 14, Boulevard de Strasbourg. High-class comedy and problem plays.

*Apollo*, 20, Rue de Clichy. Light operetta.

*des Arts*, 78, Boulevard des Batignolles. Various.

*Athénée*, Square de l'Opéra. Comedy.

*Bouffes-Parisiens*, 4, Rue Monsigny. Opera bouffe.

*Capucines*, 39, Boulevard des Capucines. Revues and light comedy.

*Champs Elysées*, 15, Avenue Montaigne. Opera and ballet.

*Châtelet*, Place du Châtelet. Spectacular pieces.

*Cluny*, 71, Boulevard St. Germain. Broad farce.

*Comédie Française*, 2 to 6, Rue de Richelieu. Classical tragedy and comedy.

*Comedia*, 47, Boulevard de Clichy. Broad farce.

*Dejazet*, 41, Boulevard du Temple. Broad farce.

*Deux Anes*, Place Blanche. Revues.

*Deux Masques*, 6, Rue Fontaine. Like the "Grand Guignol."

*Edouard VII*, Rue Edouard VII. High-class comedy.

*Femina*, 90, Avenue des Champs Elysées. Various.

*Gaité-Lyrique*, Place des Arts et Métiers. Opéra comique.



*Grand Guignol*, 20<sup>bis</sup> Rue Chaptal. Short, blood-curdling plays and farces.

*Gymnase*, 38, Boulevard Bonne Nouvelle. High-class comedy.

*Marigny*, Champs Elysées. Various.

*Mathurins*, 36, Rue des Mathurins. Light comedy.

*Michel*, 38, Rue des Mathurins. Revues and light pieces.

*Mogador*, Rue Mogador. Operetta.

*Moulin Bleu*, 42, Rue de Douai. Revues.

*Nouveau Theatre*, 10, Boulevard Montmartre. Short comedies and farces.

*Nouveautés*, 24, Boulevard Poissonnière. Comedy.

*Odéon*, Place de l'Odéon. Classical drama and comedy.

*Opéra*, Place de l'Opéra. Grand opera.

*Opéra Comique*, Place Boieldieu. Opéra comique.

*Palais Royal*, 38, Rue de Montpensier. Vaudeville.

*Theâtre de Paris*, 15, Rue Blanche. Comedy.

*Porte St. Martin*, 18, Boulevard St. Martin. Comedy or drama.

*La Potinière*, 7, Rue Louis le Grand. Light comedy or revue.

*Renaissance*, 20, Boulevard St. Martin. Comedy or drama.

*Sarah Bernhardt*, Place du Châtelet. Drama or high-class comedy.

*Scala*, 13, Boulevard de Strasbourg. Vaudeville.

*Trianon-Lyrique*, 80, Boulevard Rochechouart. Operetta.

*Variétés*, 7, Boulevard Montmartre. Comedy.

*Vaudeville*, 2, Boulevard des Capucines. Comedy.

*Vieux Colombier*, Rue du Vieux Colombier. Classical plays.

### Music Halls.

*Alhambra*, 50, Rue de Malte. Variety entertainment.

*Ba-ta-clan*, 50, Boulevard Voltaire. Revues.

*Casino de Paris*, 16, Rue de Clichy. Revues.

*Cigale*, 120, Boulevard Rochechouart. Revues.

*Concert Mayol*, 10 Rue de l'Echiquier. Revues.

*Eden*, 8, Faubourg Montmartre. Variety.

*Eldorado*, 4, Boulevard de Strasbourg. Songs and sketches.

*Folies Bergère*, 32, Rue Richer. Revues.

*Olympia*, 28, Boulevard des Capucines. Varieties.

*Petit Casino*, Boulevard Montmartre. Songs and sketches.

**TIME.**—Greenwich time was officially adopted in France on March 11, 1911, when all public clocks were stopped for 9 minutes 21 seconds. Travellers should also bear in mind that the old plan of keeping the clock outside a railway station

five minutes faster than the clock inside has been abolished. Time-tables are based on the 24-hour day. Thus 2.20 p.m. British time is represented as 14.20. "Summer Time" is now declared for a period uniform with that in Great Britain.

**TOBACCO, CIGARS, etc.**—Tobacco being a Government monopoly in France, one is obliged to smoke the productions of the "Régie," or pay exorbitant rates for foreign importations. Tobacco shops are numerous, and are distinguished at night-time by a red lamp almost invariably hung over the doorway. Stamps and prepared pneumatic envelopes and cards are also sold at these shops (*see* Postal Arrangements).

**Cigarettes** may be had at all prices, from 1 fr. 20 c. per packet of 20; English cigarettes from 2 frs. to 2 frs. 60 c. per packet of 10; Turkish, 30 frs. per 100. The low-priced brands of **Cigars** have practically disappeared; they were not made during the War, and the public learned to do without them. A fairly good cigar costs about 1 fr. 50 c. Pipe tobacco is now generally obtainable in packets of 40 grammes (rather less than 1½ oz.) at 1 franc, but British smokers do not take kindly to the common French tobacco, though old residents learn first to tolerate and finally to like it. "English" tobacco is extremely dear, a quarter-pound tin costing 17 frs. 50 c.

**Matches**, being a Government monopoly, are both dear and bad. Automatic lighters were—and perhaps are—supposed to pay a duty, but as, at one time during the War no matches were to be had, the regulation lapsed.

**TRAMWAYS.**—See p. 60.

**VIEW-POINTS.**—Very striking views over the city are to be obtained from the summit of the **Arc de Triomphe** (gratuity expected), and the top of the **Trocadéro** (lift 50 centimes), as well, of course, as from the **Eiffel Tower**. Almost the best view of any, however, is that from the terrace in front of the **Church of Sacré Cœur**, at Montmartre, the white cupolas of which are such conspicuous objects from so many points of Paris. A good view of the southern portion of the city is obtainable from **Parc Montsouris**.

**WEIGHTS AND MEASURES.**—The decimal system is followed in the measurement of length, surface, and solidity, and in the estimation of weight. For the measure of length

the unit is the **mètre**, the ten-millionth part of the spherical distance from the pole to the equator ; and its square and cube are taken as standards of surface and capacity. The **mètre** may be compared with the English yard, to which it approximates. It is somewhat longer than the yard, measuring  $39\frac{1}{8}$  inches, or in decimals, 39.371 inches. The **decamètre** is 10 mètres, or almost 11 yards ; the **kilomètre**, 1,000 mètres, by which distances are measured, may be taken as  $\frac{5}{8}$  of a mile. *Thus by multiplying a distance stated in kilomètres by five and dividing the product by eight, we get the distance in English miles. An even readier way is to regard kilomètres as English miles, add  $\frac{1}{4}$ , and divide the result by two. Thus 8 kilomètres, plus 2 = 10, and this divided by 2 = 5 miles.* The **miriamètre**, or length of 10,000 mètres, makes  $6\frac{1}{5}$  English miles. Going downward from the mètre we have the **decimètre**, or roth of a mètre, nearly 4 inches, and the **centimètre**,  $\frac{1}{10}$  of an inch. The square mètre (**mètre carré**) comprises  $1\frac{1}{5}$  square yards, and the square kilomètre (**kilomètre carré**)  $\frac{2}{5}$  of a square mile.

In weight the unit is the **gramme**, equal to about  $15\frac{1}{2}$  grains avoirdupois ; so that 10 grammes are equal to about  $\frac{1}{4}$  of an ounce. The kilogramme (or 1,000-gramme weight), equal to  $2\frac{1}{5}$  lb. avoirdupois, is the standard weight, but, in Paris, is mainly used for wholesale business or heavy goods. Retail dealers ticket and sell their goods by the **livre**, or half kilo (500 grammes =  $17\frac{1}{2}$  oz.). For heavier weights there are the *Quintal metrique*, equal to  $220\frac{1}{2}$  lb. avoirdupois, or within  $3\frac{1}{2}$  lb. of two cwt. The **tonne**, approximating to the English ton, is 2,200 lb. English.

For the usual measure of capacity the **litre** is taken, approximating to the English quart—it contains  $1\frac{3}{4}$  pints. The hectolitre, or measure of 100 litres, equals 22 gallons. Wine is frequently sold by the litre, and a litre will about represent the quart bottle.

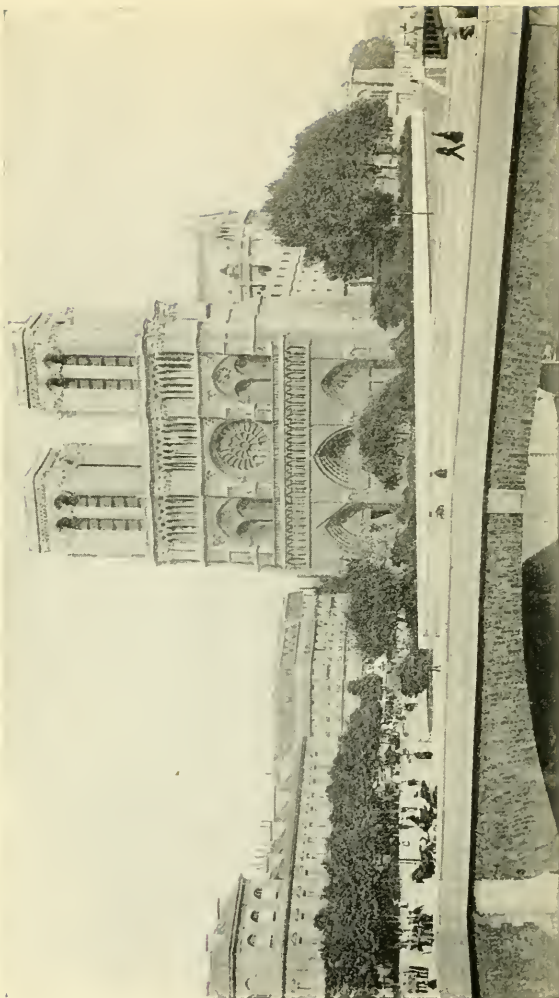


*Photo,]*

*[Donald McLeish.*

A GLIMPSE OF PARIS FROM THE EIFFEL TOWER.

Included in the view are the Dome of the Panthéon, the Invalides and Notre Dame.



*Levy, Sons & Co.,*

NOTRE DAME,

*[London.]*

## SOME USEFUL ADDRESSES.

## Physicians.

*Dr. C. Chaussegros*, 236, Boulevard Raspail, 14<sup>e</sup>. Tues., Thurs., Sat., 1-3 p.m.

*Dr. E. Delaunay*, 53, Avenue Montaigne, 8<sup>e</sup>. 1-3.30.

*Dr. E. L. Gros*, 23, Avenue du Bois de Boulogne, 16<sup>e</sup>. 2-4. Wed. by appointment.

*Dr. Charles G. Jarvis*, 81, Boulevard Malesherbes, 8<sup>e</sup>. 2-4 p.m.

*Dr. C. J. Kœnig*, 65, Rue Miromesnil, 8<sup>e</sup>. 2-4 p.m.

*Dr. A. J. Magnin*, 52, Rue de Rome. 2-4 p.m.

*Dr. H. C. Mamlock*, 20, Rue Lesueur, 16<sup>e</sup>. 2-4 p.m.

*Dr. J. A. Mercier*, 15, Avenue Mac-Mahon, 17<sup>e</sup>. 2-4 p.m.

*Dr. A. Joseph Rivière*, 25, Rue des Mathurins (Opéra). 2-5 p.m.

*Dr. Leonard Robinson*, 28, Rue de Ponthieu. 2-2.30, except Sundays.

*Dr. R. H. Turner*, 42, Rue de Villejust. 2-3 p.m.

*Dr. A. A. Warden*, 3, Rue de Traktir, 16<sup>e</sup>, 1-3 p.m.

*English Hospital*, 72, Rue de Villiers, Levallois-Perret.

## Lady Doctors.

*Dr. Caroline Bertillon*, 26, Avenue Marceau.

*Dr. Conta*, 25, Rue Duphot.

*Dr. Philliet-Edwards*, 4, Rue Richepanse.

## Dentists.

*J. L. G. Hadley*, 75, Boulevard Malesherbes.

*F. B. Perry*, 32, Rue Vignon.

*Steele & Saulier*, 63, Rue de Sèvres.

*Dr. F. W. Williams*, 102, Boulevard Haussmann.

## Druggists.

*Hogg*, 62, Avenue des Champs Elysées.

*Roberts & Co.*, 5, Rue de la Paix.

*Swann & Co.*, 12, Rue Castiglione.

## British Solicitors.

*Messrs. Abrahams, Sons & Co.*, 23, Rue Taitbout.

*Sir Thomas & G. R. Barclay*, 17, Rue Pasquier.

*Mr. E. G. Barclay*, 4, Rue Meyerbeer.

*Mr. O. Bodington*, 6, Boulevard des Capucines.

*Messrs. Sewell & Maugham*, 54, Faubourg St. Honoré (near British Embassy).

## ACCOMMODATION IN PARIS.

**Hotels** (graded lists)—**Boarding Houses**—**Appartements Meublés**  
(Furnished Apartments, Rooms, or Flats).

### Hotels.

PARIS is well supplied with hotels of all sorts, ranging from palatial buildings with several hundred rooms to small but comfortable establishments which could not accommodate more than a score of guests, and, in the pre-War days, however great might be the influx of visitors, a traveller had little or no difficulty in finding convenient quarters.

But—during the last two years of the War more especially—many thousands of officers and men of the Allied Armies came to Paris on leave, and as the large hotels were not available, they put up at the smaller ones, and were prepared to pay any sum of money demanded. Hotel-keepers had no difficulty in getting 20 frs. a night for a room which usually let for 4 or 5 frs., and though the guests did not stay long, others were ready to take their place when they left. Landlords reaped golden harvests, and the most insignificant of "Family Hotels" considered itself a "Grand Hotel," and not infrequently assumed that title.

The depreciation of money and the high cost of living have prevented prices from falling, and as those causes affect all classes of society alike, there is no very great difference between the tariffs of the first-class hotels and those of the third or fourth class. In the following lists we have endeavoured to give an *approximate* idea of the prices charged at hotels of different categories; but it must always be borne in mind that they are liable to fluctuation. In any case, much will always depend upon the hotel proprietor, and we should therefore strongly recommend all who intend to visit Paris to write beforehand or to profit by the experience of some friend who has recently returned from the city.



Those visiting Paris for purposes of pleasure will do well to select a hotel near the Grands Boulevards, which run in a continuous line from the Madeleine to the Place de la Bastille. They will find hotels in all the streets near and around the Madeleine, the Avenue de l'Opéra, the top of the Rue de Rivoli, the Rue Royale, and the top of the Champs Elysées.

The business man will do well to select such streets as the Rue du Louvre, the Rue Montmartre and the Faubourg Poissonnière.

Students will choose the Latin Quarter, now better known as the Quartier des Écoles (the Schools Quarter).

Series I. This comprises the most luxurious and expensive hotels of Paris.

*Hôtel Ritz*, 15, Place Vendôme.  
*Hôtel Majestic*, 19, Avenue Kléber.  
*Hôtel Vendôme*, 1, Place Vendôme.  
*Continental Hôtel*, 3, Rue Castiglione.  
*Grand Hôtel*, 12, Boulevard des Capucines.  
*Hôtel Mirabeau*, 8, Rue de la Paix.  
*Hôtel Meurice*, 228, Rue de Rivoli.  
*Hôtel Carlton*, 119, Champs Elysées.

These establishments correspond to the Ritz and Carlton Hotels in London.

Series II. This series comprises high-class and luxurious hotels.

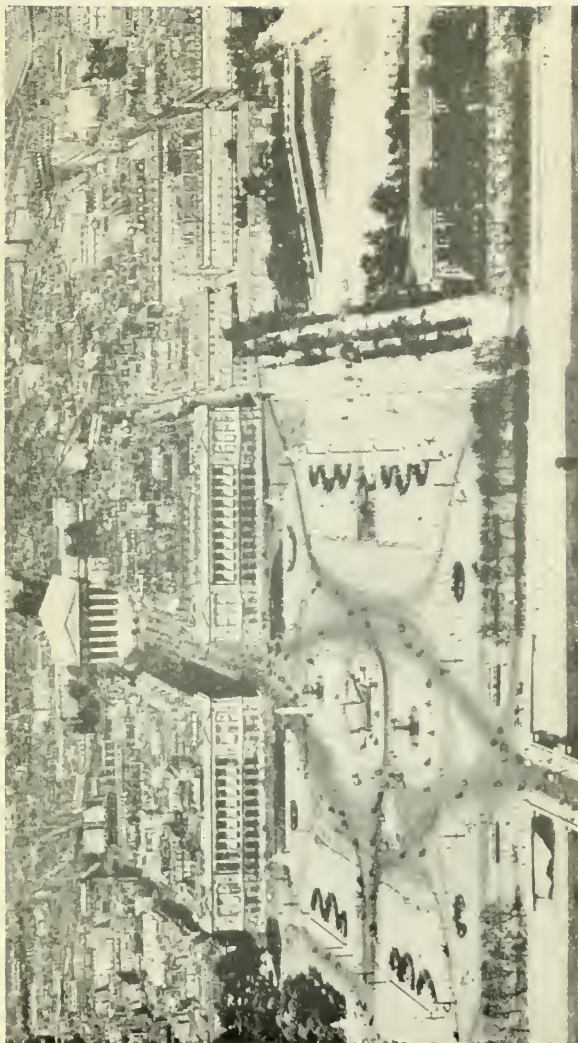
**Prices.**—*Room* from 20 to 50 francs ; with 2 beds, 35 to 60 francs ; with bath-room, 50 to 90 francs ; *plain breakfast*, 4 or 5 francs ; *meat breakfast* (table d'hôte), 12 to 16 francs ; *dinner*, 12 to 18 francs ; *pension* (board and lodging), from 50 to 75 francs and upwards per day.

*Avenida*, 41, Rue du Colisée.  
*Hôtel Balzac*, 4, Rue de Balzac.  
*Hôtel Bedford*, 17 and 19, Rue de l'Arcade.  
*Hôtel Belmont*, 30, Rue Bassano.  
*Hôtel Bradford*, 10, Rue St. Philippe du Roule.  
*Hôtel de Calais*, 5 and 7, Rue des Capucines.  
*Hôtel Campbell*, 47, Avenue de Friedland.  
*Central-Hôtel*, 40, Rue du Louvre.  
*Hôtel Chatham*, 17 and 19, Rue Daunou.  
*Hôtel des Deux-Mondes*, 22, Avenue de l'Opéra.  
*Hôtel Foyot*, 33, Rue de Tournou.  
*Hôtel de France and de Choiseul*, 239-41, Rue St. Honoré.  
*Grand Hôtel Terminus*, 108, Rue St. Lazare.  
*Hôtel d'Iéna*, 26 to 32, Avenue d'Iéna.  
*Hôtel des Iles Britanniques*, 22, Rue de la Paix.  
*Hôtel International*, 60, Avenue d'Iéna.

*Hôtel de St. James and d'Albany*, 202, Rue de Rivoli, and 211, Rue St. Honoré.  
*Hôtel de Londres and de New York*, 13 and 15, Place du Havre.  
*Hôtel Lotli*, 7 and 9, Rue de Castiglione.  
*Hôtel du Louvre*, Place du Palais Royal, and 172, Rue de Rivoli.  
*Hôtel Lutetia*, 43, Boulevard Raspail.  
*Hôtel Métropolitain*, 8, Rue Cambon.  
*Hôtel du Palais*, Cours Albert I, 28.  
*Hôtel Régina*, 2, Place Rivoli, and 2, Rue des Pyramides.  
*Hôtel Vouillemont*, 15, Rue Boissy d'Anglas.  
*Hôtel Westminster*, 11 and 13, Rue de la Paix.  
*Mercédès-Hôtel*, 9, Rue de Presbourg.  
*Normandy-Hôtel*, 7, Rue de l'Echelle.  
*Palais d'Orsay*, Grand Hôtel de la Gare d'Orleans, 9, Quai d'Orsay.

Series III. **Prices.**—Rooms from 15 to 25 francs ; with bath-room, 30 francs ; *plain breakfast*, 3 to 4 francs ; *meat breakfast*, 10 to 12 francs ; *dinner*, 11 to 14 francs ; *pension* (board and lodging), 38 to 45 francs per day.

*Austin's Railway Hotel*, 26, Rue d'Amsterdam.  
*Burgundy-Hôtel*, 8, Rue Duphot.  
*Grand Hôtel de l'Europe*, 74, Boulevard de Strasbourg.  
*Grand Hôtel du Havre*, 16 and 18, Rue d'Amsterdam.  
*Grand Hôtel de Passy*, 10, Rue de Passy.  
*Hôtel de l'Arcade*, 7, Rue de l'Arcade.  
*Hôtel de Belgique and de Hollande*, 7, Rue de Trévise.  
*Hôtel du Bon Lafontaine*, 64 and 66, Rue des Saints-Pères.  
*Hôtel de Bourgogne*, 7, Rue de Bourgogne.  
*Hôtel Buckingham*, 32, Rue Pasquier.  
*Hôtel Cambon*, 3, Rue Cambon.  
*Hôtel du Canada*, 25, Rue Cambon.  
*Hôtel de Castille*, 37, Rue Cambon.  
*Hôtel de Choiseul and d'Egypte*, 1, Rue Danou.  
*Hôtel du Dauphin*, 12, Rue St. Roch.  
*Hôtel Denain*, 6, Boulevard Denain.  
*Hôtel Duval*, 6, Rue Montesquieu.  
*Hôtel de l'Elysée*, 12, Rue des Saussaies.  
*Hôtel de la Gare St. Lazare*, 4, Rue de la Pépinière.  
*Hôtel de Grammont*, 22, Rue de Grammont.  
*Hôtel de la Grande Bretagne*, 14, Rue Caumartin.  
*Hôtel du Helder*, 9, Rue du Helder.  
*Hôtel Lafitte*, 38, Rue Lafitte.  
*Hôtel Lartisien*, 4, Passage de la Madeleine.  
*Hôtel Lavenue*, 68 to 70, Boulevard Montparnasse, and 1 and 3, Rue du Départ.  
*Hôtel Lord Byron*, 16, Rue Lord Byron.  
*Hôtel Louvois*, Square Louvois.  
*Hôtel Manchester*, 1, Rue Grammont.  
*Hôtel Marguery*, 34 to 38, Boulevard Bonne Nouvelle.  
*Hôtel Marigny*, 11, Rue de l'Arcade.  
*Hôtel Mathurins and New York*, 33, Rue des Mathurins.  
*Hôtel Moderne*, 8bis, Place de la République.



*Photo,]*

PLACE DE LA CONCORDE, FROM THE AIR.

[E. N. A.]



*Photo,]*

*[Donald McLeish.*

THE EIFFEL TOWER.

*Hôtel Oxford and Cambridge*, 13, Rue d'Alger.  
*Hôtel Perey*, 5, Cité du Retiro.  
*Hôtel Petrograd*, 35, Rue Caumartin.  
*Hôtel du Poitou*, 5, Rue Castellane.  
*Hôtel du Prince Albert*, 5, Rue Ste. Hyacinthe.  
*Hôtel du Quai Voltaire*, 19, Quai Voltaire.  
*Hôtel Richepance*, 14, Rue Richepance.  
*Hôtel St. Romain*, 5 and 7, Rue St. Roch.  
*Hôtel de Sèze*, 16, Rue de Sèze.  
*Hôtel Suisse*, 5, Rue Lafayette.  
*Hôtel de la Tamise*, 4, Rue d'Alger.  
*Hôtel Terminus du Chemin de Fer du Nord*, 12, Boulevard Denain.  
*Hôtel des Tuileries*, 10, Rue Ste. Hyacinthe, St. Honoré.  
*Hôtel West-End*, 7, Rue Clement Marot.  
*Nouvel-Hôtel*, 49, Rue Lafayette.

### Boarding Houses and Pensions de Famille.

Some private family boarding-houses afford excellent accommodation and all the comfort of a private home. Here are a few addresses of such :—

*Pension Hawkes*, 7, Avenue Président Wilson.  
*Mme. de Servignan*, 85, Boulevard St. Michel.  
*Mme. Philouze*, 69bis, Boulevard de Courcelles.  
*Mme. Fabre*, 17, Rue de Provence.  
*Stella*, 20, Avenue Carnot.  
*Meunier*, 120, Boulevard Raspail.  
*Mme. Dhorne*, 135, Boulevard Magenta.

### Appartements Meublés.

In bygone days, visitors who intended to make a long stay in Paris often found that furnished apartments were more comfortable than a big hotel. They were also considerably cheaper, especially in the case of a whole family, and even though the landlady might, in conformity with the traditions of her calling, "make dance the handle of the basket," she was usually so affable that her little faults were condoned.

But in recent years, all building operations have been at a standstill. The consequence is that the demand for house-room far exceeds the supply—with the inevitable result.

When it is known that an apartment is about to become vacant, the house is beset by scores of applicants, all ready to pay four times the value of the rooms. Under these circumstances, a stranger has no inducement to prefer lodgings to the hotel, and even if he were prepared to pay the price, he would stand little chance in competing against Parisians experienced in the art of dealing with concierges.

## Days and Hours

### Monuments, Palaces, Museums, Galleries,

The subjoined list contains all the principal sights of Paris—those but little time at his disposal. A list of the minor Museums,

NAME.	ADDRESS.	PLAN RE- FER- ENCE.	DAYS AND TIME FOR VISITING (Most of the Museums are closed on Mondays for cleaning purposes.)
Arc de Triomphe . . . .	Place de l'Etoile .	D 4	Daily (except Mondays) from 10 a.m. till dusk.
Bibliothèque Nationale . .	58, Rue de Riche- lieu	E 8	Mondays and Thursdays from 10 a.m. till 4 p.m.
Bourse (Exchange) . . . .	Place de la Bourse	D 8	Daily 12 till 4 p.m.
Catacombs of Paris . . . .	Place Denfert- Rochereau	I 8	First and Third Saturday of each month, 2 p.m. Entrance, 1 fr.
Cemetery of Père Lachaise .	Boulevard de Mé- nilmontant	E & F 13	Every day till dusk . . .
Chambre des Députés (Palais Bourbon). . . . .	Quai d'Orsay . .	E 6	Open daily . . . . .
Cluny Museum'. . . . .	24, Rue de Som- merard	G 9	Daily 10 to 4 or 5 p.m. in sum- mer (Mondays excepted); on Tuesdays from 1.30 to 5.
Conservatoire des Arts-et- Métiers . . . . .	Square of same name	E 10	Sunday 10 a.m. till 4 p.m.; Tuesday and Thursday, 12 till 4.
Conservatoire de Musique .	14, Rue de Madrid	C 7	Mondays and Thursdays, 1.30 till 4 p.m.
„ „ (Musical Library)	14, Rue de Madrid	C 7	Daily 10 to 12 a.m. and 2 to 4 p.m.
École des Beaux-Arts . . .	14, Rue Bonaparte	F 8	On weekdays apply to Con- cierge between 10 and 4; Sundays 12 till 4.
Eiffel Tower . . . . .	Champ de Mars .	F 4	Daily 10 a.m. till dusk . .
Fontainebleau (Palace & Forest of) . . . . .	—	—	Daily 10 a.m. till 4 p.m. .
Gobelins . . . . .	42, Avenue des Gobelins	I 9	Wednesdays and Saturdays 12 till 3 p.m.
Hôtel de Ville . . . . .	Quay of same name	F 9-10	Daily 2 to 4 p.m.
Imprimerie Nationale . . .	87, Rue Vieille du Temple	F 10	Daily from 2.30 to 4 p.m.
Invalides . . . . .	Quay of same name	F 6	Sunday, Tuesday and Thurs- day (free) from 12.45 to 4 (or 5) p.m. Wednesday, same hours. Admission, 1 fr.
Jardin d'Acclimatation . . .	Bois de Boulogne	C 1	Daily 9 a.m. till dusk . .
Jardin des Plantes . . . .	Place Walhubert.	H 10	Menageries daily (except Monday) from 11 to 4 or 5 p.m. Museums and hot- houses daily from 1 to 4 (or 5) p.m. Closed on Monday and Wednesday.

# of Admission.

## Gardens and Sights of Paris.

which should on no account be omitted even by the visitor with Libraries, etc., will be found on pp. 42-5.

REMARKS.	FOR DESCRIPTIVE DETAILS, SEE PAGE—
Fine panoramic view of the City. Fee to <i>gardien</i> . . . . .	87
Admission to reading room by special ticket only. Closed the fortnight before Easter, . . . . .	137
Excursion parties are organized by the Tourist Agencies . . . . .	168
. . . . .	131
For admission to the Tribunes a member's invitation card is necessary. Written application should be made for admission during the Sessions. During vacations apply to the <i>gardien</i> . . . . .	96
Closed on Sundays at 4 p.m. all the year . . . . .	148
. . . . .	124
Very fine collection of Musical Instruments . . . . .	—
Library closed July, August and September. . . . .	—
. . . . .	163
Magnificent bird's-eye view of Paris and surrounding country for forty-five miles' distance . . . . .	91
Formerly official summer residence of the Court. . . . .	183
Famous Tapestry Manufactory . . . . .	155
. . . . .	141
Workshops shown on Thursdays only at 1.30 p.m. punctually. Apply beforehand to the Director. (Shortly to be removed to Rue de Grenelle)	125
Museum of Weapons, Relics of Napoleon, etc. Tomb of Napoleon . . .	93
Admission 1 fr. ; Sundays and holidays, half-price . . . . .	159
Admission 1 fr. ; Sundays and Thursdays free . . . . .	157



# Days and Hours

## Monuments, Palaces, Museums, Galleries,

NAME.	ADDRESS.	PLAN RE- FER- ENCE.	DAYS AND TIME FOR VISITING (Most of the Museums are closed on Mondays for cleaning purposes.)
Louvre (Museum and Galleries)	Rue de Rivoli .	F 8	Daily (Mondays excepted) from 9 to 5 p.m. in Summer. In Winter 9 to 4.
Luxembourg (Modern Paintings)	Rue de Vaugirard	G 8	Same hours as Louvre.
Monnaies, Hôtel des . . . .	11, Quai de Conti	F 8	Tuesdays and Thursdays, 1 till 3.
Musée Carnavalet . . . .	Rue de Sévigné.	F 10	Daily 10 till 5 (winter 10 till 4), except Mondays
Musée Guimet . . . . .	Place d'Iéna . .	E 4	Every day except Mondays from 12 to 4 or 5
Notre Dame . . . . .	Ile de la Cité . .	G 9	Daily 9 a.m. till 5 p.m.
Opéra House . . . . .	Place de l'Opéra .	D 3	Museum and Library open daily (Sundays and Mon- days excepted) 1 till 4
Palais de Justice . . . .	Boulevard du Palais	F 9	Daily 10 a.m. till 4 p.m. (Sundays excepted)
Palais, Grand . . . . .	Avenue Champs Elysées	E 6	Daily 10 a.m. till 4 p.m. when the Salons are open
Palais, Petit, or Palais des Beaux-Arts de la Ville de Paris	Avenue Champs Elysées	E 6	—
Panthéon . . . . .	Rue Soufflot . .	H 9	Daily 10 a.m. till 4 p.m. or 5 p.m. (Mondays excepted)
Saint Chapelle . . . . .	Palais de Justice [Elysées	F 9	Daily 11 till 4 or 5 (Mondays excepted)
Salon, see under Grand Palais	Avenue Champs	—	Sundays 10.30 till 5 (winter 4), also open Tuesdays and Thursdays from 11.30 to 4 (or 5)
St. Germain . . . . .	. . . . .	—	Daily 12 till 4 or 5 p.m. Sunday 10 till 4 or 5 Workshops: See p. 181
Sèvres Porcelain Factory. .	Sèvres . . . . .	—	Daily (except Mondays and Saturdays from 12.45 till 4 (5 in summer)
Tomb of Napoleon I. . . .	Hôtel des Invalides	F 6	Daily 9 till 11, and 3 till 4 or 5; Ethnography, Sun- days, Tuesdays and Thurs- days, other days on appli- cation to Curator
Trocadéro . . . . .	Place du Trocadéro	E 4	Daily (Mondays excepted) 10 a.m. till 4 or 5.30 p.m.
Versailles . . . . .	. . . . .	—	

of Admission.

Gardens and Sights of Paris—continued.

REMARKS.	FOR DESCRIPTIVE DETAILS, SEE PAGE —
. . . . .	100
Sundays 9 till 4 all the year round. Closed Tuesday morning. . . . .	152
Written application (enclosing stamp) must be made beforehand to the Director . . . . .	164
Relics and Souvenirs of the Revolution. Admission 1 fr.; Sundays and Thursdays free. Closed Tuesday morning . . . . .	126
Interesting collections concerning the History of Religion and Art of the Extreme East . . . . .	90 142
Interesting busts and portraits of celebrated musicians. Closed Easter week and from July 1 to September 1 . . . . .	123
Marie Antoinette's cell, etc., may be seen on Thursdays, 9 till 5, with permit from Préfecture de Police . . . . .	145
The Yearly Salons (Picture Exhibitions) are held in the Grand Palais. . .	85
Only occasionally open . . . . .	85
The vaults are shown by the <i>gardien</i> whenever there are enough visitors to form a party of 25. The dome can be ascended between 10 and 12 and 1.30 and 4. . . . .	156 145
Palace, Forest, and celebrated Terrace. By motor or rail . . . . .	188
Special permission required to visit workshops, which are open daily except Saturday and Sunday. . . . .	180
Admission 1 fr. on Wednesday . . . . .	92
. . . . .	89
Palace, Museums, Galleries, Trianons, State Carriages, etc. . . . .	170

### Libraries and Minor Places of Interest.

The foregoing list comprises only buildings and places of general interest. There are also libraries for the use of professional men of all kinds, and small museums which will be best appreciated by those interested in some particular branch of art. We subjoin the names of most of these.

Further details regarding the more important of these places will be found in connecting with the sightseeing itineraries outlined on later pages of this book.

**Archives Nationales.** (Plan F 10.) Corner of Rue des Francs-Bourgeois and Rue des Archives. *Metro.*, Hôtel de Ville, line 1. *Omnibus* P from Gare St. Lazare, passing Opéra and Bourse. Open on Sunday, from 1 to 4, and on Thursday (same hours), on applying to the Concierge. See page 125.

**Bibliothèque de l'Arsenal.** (Plan G 10.) 1 and 3, Rue de Sully. *Metro.*, Arsenal, line 5. *Omnibus* E (Madeleine-Bastille) or AK (Gare St. Lazare-Gare de Lyon). Open daily, except Sunday, 10 to 4. Closed latter half of August. This fine library (620,000 volumes) is especially rich in dramatic literature, but is not much used on account of its out-of-the-way situation.

**Bibliothèque de la Faculté de Médecine.** (Plan G 8.) Place de l'École de Médecine. *Metro.*, Odéon, line 4. *Omnibus* AI (Gare St. Lazare-Place St. Michel). Open daily from 11 to 6 and 7.30 to 10.30 p.m. Closed for 2½ months from 1st August. For medical men only.

**Bibliothèque Mazarine.** (Plan F 8.) Within the walls of the Institute. *Metro.* not very convenient. *Omnibus* AR (Square Montholon-Porte de Gentilly), passing the Bourse. Open daily 1 to 4 (or 5) p.m. Closed last fortnight in September. See p. 163.

**Cemetery of Montmartre.** (Plans B 7 and 8.) Avenue Rachel, close to Boulevard de Clichy. *Metro.*, Place Blanche, line 2, or *Nord-Sud*, Clichy. *Omnibus* AM (Montmartre-St. Germain des Près), passing Gare St. Lazare and Opéra. See page 166.

**Cemetery of Montparnasse.** Boulevard Edgar Quinet. (Plans H and I 7.) *Metro.*, Edgar Quinet, line 5. *Omnibus* AE (Opéra-Parc de Montsouris). A large cemetery, containing the graves of many literary and artistic celebrities, amongst them being Sainte Beuve, Catulle Mendès, Cesar Franck (composer), Guy de Maupassant, Baudelaire, Bartholdi

the sculptor, who designed his own monument, Littré, Fantin-Lacour, and François Coppée. Also a fine monument to the "Victims of Duty" (policemen and firemen killed whilst on service).

**Cemetery of Passy.** (Plan E 3.) *Metro.*, Trocadéro, line 5. *Omnibus* B (Gare de l'Est-Trocadéro). *Trams* 12 (Hôtel de Ville-Auteuil), 16 (Madeleine-Boulogne), and 5 (La Villette-Trocadéro). See p. 90.

**Musée des Arts Decoratifs.** (Plan E 8.) 107, Rue de Rivoli. Open daily 10 to 4 (or 5); Sundays free, other days 1 franc. A museum and library of decorative art, very useful to students.

**Musée Balzac.** (Plan F 3.) 47, Rue Raynouard. *Metro.*, Passy, line 5. *Omnibus* AB (Passy-Bourse) to terminus. Open Sunday and Thursday, 2 to 5 p.m. Various souvenirs of the great French novelist—arm-chair, writing-table, inkstand, coffee-pot—also pictures and drawings illustrating his works, autographs, busts, etc. There are no other places of interest in the neighbourhood, the nearest being the Trocadéro.

**Musée de Caen.** (Plan F 8.) 1, Rue de Seine. See Bibliothèque Mazarine for access. Open on Wednesday only, from 1 to 4. Sculpture and paintings by winners of the Prix de Rome.

**Musée Cernuschi.** (Plan C 6.) 7, Avenue Velasquez. *Metro.*, Parc Monceau, line 2. *Omnibus* F (Asnières-Bastille), passing Gare St. Lazare and Bourse. Fine collection of Japanese and Chinese art, bequeathed, together with the house, to the City of Paris by M. Cernuschi. Open daily, except Monday and Tuesday morning, from 10 to 4, or 5, p.m. Admission 1 franc; free on Thursday and Sunday.

**Musée Charles Normand.** (Plan F 10.) Hotel de Sully, 62, Rue St. Antoine. *Metro.*, St. Paul, line 1. *Tram* 3 (Louvre-Vincennes). Documents, drawings, etc., concerning Old Paris, in a fine old house built 1624, and once tenanted by Sully, the Minister of Henri IV. Open Monday, Wednesday and Saturday, 1 to 4.30 p.m. Admission 1 fr.

**Musée Dupuytren.** (Plan G 8.) 15, Rue de l'École de Médecine. For medical men only. Open 10 to 4 p.m.

**Musée d'Ennery.** (Plan D 4.) 59, Avenue de Bois de Boulogne. *Metro.*, Place Victor Hugo, line 2. *Omnibus* AB (Passy-Bourse). A collection of Oriental art left to the State by M. d'Ennery, a well-known dramatist. Open daily (free), except Monday and Saturday, from 12 to 4 (or 5). Closed during August.

**Musée Ethnographique.** (Plan E 4.) On the first floor of the Trocadéro; entrance in vestibule. For *Metro.* and

*Omnibus* see "Cemetery of Passy." 'Open Sunday, Tuesday and Thursday (free), from 12 to 4 (or 5). When the museum is closed, admission can generally be obtained by applying at the Curator's office. See p. 89.

**Musée Galliera.** (Plan E 4.) 10, Rue Pierre I de Serbie (Near Trocadéro). Open daily from 10 to 4 (or 5); closed Monday and Tuesday morning. Sunday and Thursday free; other days 1 fr. admission. See p. 90.

**Musée Grévin.** (Plan D 9.) 10, Boulevard Montmartre. See p. 69.

**Musée Gustave Moreau.** (Plan C 8.) 14, Rue de la Rochefoucauld. *Nord-Sud*, Trinité. *Omnibuses* H (Clichy-Odéon) and R (Clichy-Hôtel de Ville). Open daily (except Monday), 10 to 4 (or 5). Contains nearly 1,000 pictures, drawings and studies by Gustave Moreau (1826-1898), "a mystic poet who expressed himself in colour."

**Musée d'Histoire Naturelle.** (Plan H 10.) See "Jardin des Plantes." *Metro.*, Gare d'Orléans, line 5. *Omnibus* G (Batignolles-Jardin des Plantes), passing Opéra. Open daily, 1 to 4 (or 5), except Monday and Wednesday.

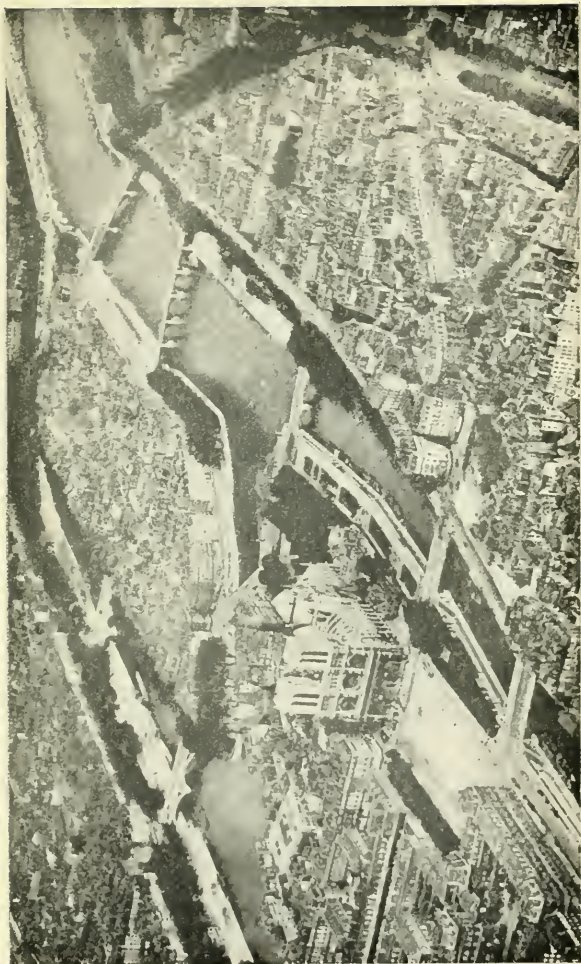
**Musée Jacquemart-André.** (Plan C 6.) *Metro.* and *Nord-Sud*, Gare St. Lazare. *Omnibus* B (158, Boulevard Haussmann). *Open on Friday only*, 1 to 4 (or 5). Admission, 2 frs. Some of the rooms are open free on Sunday, same hours. A very valuable collection of paintings and sculpture formed by M. Edouard André, and bequeathed by his widow (*née* Jacquemart) to the Institute of France. It contains some fine examples of French and Italian art—Renaissance to eighteenth century—and is a kind of "miniature Louvre." It is only open for a few hours twice a week, but is well worth a visit.

**Musée Mineralogique.** (Plan H 8.) 60, Boulevard St. Michel. *Metro.*, Odéon, line 4, half a mile distant. *Omnibuses* H (Clichy-Odéon) and A (Gobelins-Notre Dame de Lorette). Open Tuesday, Thursday and Saturday, 1 to 4. Attractive only to persons interested in mineralogy and geology.

**Musée Monétaire.** (Plan F 8.) 11, Quai de Conti. *Metro.* not convenient. *Omnibus* I (Place Pigalle-Halle aux Vins). A fine collection of coins and medals from the time of Charles VIII (1483-98) to the present day, but not often visited as a written application for admission must be made to the Director, enclosing a stamped envelope. Open on Tuesday and Thursday only, from 1 to 3. See p. 164.

**Musée de l'Observatoire.** (Plan H 8.) See p. 155.

**Musée de l'Opéra.** (Plan D 8.) Open free daily, 1 to 4, except Sundays and holidays; closed July and August. See p. 123.

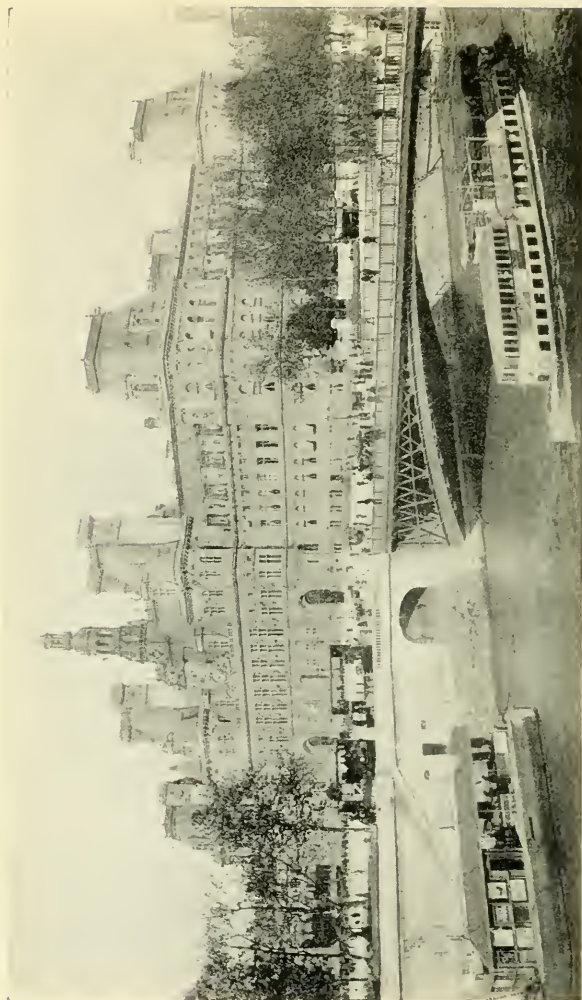


*Photo,]*

NOTRE DAME CATHEDRAL, THE SEINE AND SOME OF ITS BRIDGES.

[E. N. A.]





[London,

THE HÔTEL DE VILLE,

Levy, Sons & Co.,]



**Musée Orfila**, 12, Rue de l'École de Médecine. (See Musée Dupuytren.) A museum of comparative anatomy for medical men only, by permission to be obtained of the Curator.

**Musée Pédagogique.** (Plan H 9.) 41, Rue Gay-Lussac. No *Metro.* station convenient. *Omnibus* A (Gobelins-Notre Dame de Lorette) passes the door. Open on Thursday, 10 to 5. Of little interest to the general public, save for a collection of dolls, dressed by pupils of the high schools, showing the costumes of the different provinces of France.

**Musée Rodin.** (Plan F 6.) 77, Rue de Varenne. *Nord-Sud*, Bac, distant fully half a mile. *Omnibus* AL (Porte d'Asnières-Gare Montparnasse), passing Gare St. Lazare and Madeleine. Open every day from 1 to 4 (5 or 6, according to season); free on Sunday, other days 1 fr. Many finished works of the great French sculptor (groups, busts, etc.); also plaster casts, drawings and studies; also some antiquities which Rodin had collected.

**Musée de Sculpture comparée.** In the east and west wings of the Trocadéro. Plaster casts of notable pieces of French sculpture and architecture, from the twelfth century to modern times. Open every day (except Monday) from 11 to 4 (or 5).

**Musée Social.** (Plan F 7.) 5, Rue Las Cases. *Nord-Sud*, Solferino. *Omnibus* Y (Grenelle-Porte St. Martin), passing Palais Royal. Social economy, and everything tending "to the material and moral improvement of work-people." Open daily 9 to 12 a.m. and 2 to 6 p.m.

**Musée (or Maison) Victor Hugo.** (Plan F 11.) *Metro.*, Bastille, lines 1 and 5. *Omnibus* E (Madeleine-Bastille). Open daily, except Mondays and Tuesday mornings, 10 to 4 (5 in summer). Free on Sunday and Thursday; other days 1 fr. See p. 129.

## MEALS IN PARIS.

Restaurants—Tea Rooms—Cafés, Bars, etc.

VISITORS to Paris, especially those who have come for the purpose of sight-seeing, will often find it more convenient to lunch out at a restaurant than to return to the hotel, and they will have no difficulty in getting their wants supplied. Excellent establishments abound in every part of the city, though the prices charged are not what they used to be. Before the War there were two kinds of restaurants—those *à la carte*, and those *au prix fixe*, and foreigners were recommended to keep to the latter and so avoid painful surprises. But the high and fluctuating prices of provisions have practically done away with the *prix fixe* restaurant, and the *restaurateur* can charge what he likes, though it should in justice be said that cases of extortionate prices are rare. Moreover, the Prefect of Police has ordered that a list of prices should be publicly exhibited outside every restaurant. The order is not universally obeyed, but, if it is not, it is because the proprietor does not wish his charges to be known, and the would-be guest can draw his own inferences from that fact.

On the other hand, he should avoid those places which promise a meal for 5 francs, or less, for the diner will certainly be unsatisfied or dissatisfied, or both. At a "Duval" or "Chartier," or a restaurant of a similar class, a good "square meal" can be had for 7 to 10 francs; at a good second-class house, 12 to 15 francs; and at a first-class establishment, 30 to 50 francs, or even more. In the high-priced restaurants, a "luxury tax," equal to 10 per cent. of the amount of the bill, is levied. The waiter will also expect a *pourboire* or tip—10 per cent. of the amount of the bill is the amount usually given.

The following are the best and most expensive restaurants of Paris and are celebrated for their delicate cuisine.

**First-class Restaurants :—**

*Paillard*, 38, Boulevard des Italiens.

*Café de Paris*, 41, Avenue de l'Opéra.

*Larue*, 27, Rue Royale.

*Voisin*, 14 and 16, Rue Cambon. (Some of the best wine to be had in Paris. A spécialité of the restaurant is *pommes de terre Anna*.)

*Pavillon d'Armenonville*. In the Bois de Boulogne (open in summer only).

The following list comprises excellent restaurants.

Along the Grands Boulevards are :—

*Restaurant Maire*, 14, Boulevard St. Denis (close to the Théâtres Antoine, Scala, Renaissance, Théâtre de la Porte St. Martin, etc.).

*Restaurant Marguery*, 34, 36 and 38, Boulevard Bonne-Nouvelle (next door to the Théâtre du Gymnase, and close to several others). This is a famous restaurant, much frequented by Parisians. It is noted for "Sole Marguery," and is comparatively inexpensive.

*Café-Restaurant Americain*, 4, Boulevard des Capucines.

*Café-Restaurant de la Paix*, 12, Boulevard des Capucines and Place de l'Opéra. This restaurant (provided with a grill-room) is close to the Opera House.

*Taverne Olympia*, in the Olympia Music Hall, 28, Boulevard des Capucines. (Famous for suppers.)

Besides these there are :—

*Le Restaurant de la Terrasse Jouffroy*, 10, Boulevard Montmartre, and 8, Passage Jouffroy.

*Le Restaurant Franco-Italien*, 9, Boulevard des Italiens.

*Le Restaurant Bonvalet and Café Turc*, 29 and 31, Boulevard du Temple, and 85, Rue Charlot.

*Le Restaurant Vefour Jeune*, 108 and 109, Galerie de Valois (Palais Royal), and 43, Rue de Valois.

*Le Restaurant Delpuech* 5, Place du Théâtre-Français.

*Restaurant du Palais d'Orsay*, Quai d'Orsay.

*Buffet de la Gare de Lyon*.

*Taverne Royale*, 25, Rue Royale.

*Restaurant Champeaux*, 13, Place de la Bourse. This is the special resort of the "Grands Boursiers" (men on the Stock Exchange).

*Restaurant Rizzi*, 14, Rue d'Antin.

*Bœuf à la Mode*, 8, Rue de Valois. (The special dish here is the famous *Bœuf à la Mode*, which gives its name to the restaurant. Epicures prefer the dish *cold* rather than hot. The restaurant is close to the Théâtre Français, and—comparatively—is not expensive.)

*Noel Peters*, Passage des Princes.

*The Cecil Restaurant*, 12, Rue Halévy, just behind the Opera House.

*Restaurant Henry*, 30, Rue St. Augustin.

*Restaurant Ledoyen*, on the Champs Elysées. This restaurant is greatly frequented in summer-time, when the tables are set out under the shady chestnut trees of the famous Avenues. It is

close to the summer open-air Music Halls situated along the Avenue.

*Restaurant Pré Catalan.* In the Bois de Boulogne. This is under the direction of the famous Paillard and is very select and smart.

*Restaurant du Pavillon-Bleu*, at St. Cloud, on the river. Very smart—excellent, but expensive.

On the left bank of the Seine there are also several good restaurants.

*Restaurant Foyot*, 33, Rue de Tournon, almost next door to the Odéon Theatre and opposite the Luxembourg Palace.

*Restaurant l'avenue*, 68-70, Boulevard Montparnasse, opposite the Gare Montparnasse.

*Restaurant l'apérouse*, 51, Quai des Grands Augustins.

*Restaurant de la Tour d'Argent* (known as "Chez Frédéric"), 15, Quai de la Tournelle. Celebrated for "pressed duck," and much frequented by epicures.

Each of these restaurants is famous for some special dish, which should be asked for by those fond of good and refined cuisine.

Besides the French restaurants above mentioned, Paris boasts several restaurants where the national dishes of each country are served:—

*Taverne Anglaise*, 28, Rue Boissy-d'Anglas, where all English dishes are to be had.

*The English Tavern*, 24, Rue d'Amsterdam, famous for English chops and steaks and Irish stew.

*Restaurant l'anger*, 5, Rue d'Hauteville.

*Restaurant Espagnole*, 14, Rue du Helder.

*Restaurants Italiens*, Passage des Panoramas; 80, Rue des Martyrs.

*Restaurant Turc* (Louna Sounak), 11, Rue Cadet.

*Jewish Restaurant*, Rue de Medicis.

### The Bouillon Duval.

This is a regular institution among Parisians of the middle classes. The clientèle of the Bouillon Duval is comprised of commercial men and women, employés of the higher grades and officials, both men and women, of the lower grades in public offices. These restaurants are to be found all over Paris, and are cheap and excellent, but their system requires some explanation. All are reliable, though the largest are the best. A printed card is handed to each person or party on entering, on which the waitress notes the price of the dishes as they are ordered. This card must be given up at the pay-desk when leaving. The service is by waitresses in

snow-white caps and aprons. Convenient for the sight-seer are the establishments situated opposite the Madeleine, opposite the Tuileries (Louvre), 194, Rue de Rivoli, 47, Avenue de l'Opéra, and 35 and 39, Boulevard des Capucines.

There are also to be found, scattered all over Paris, restaurants with the name of *Chartier* conspicuously displayed. They are underlet by M. Chartier to various proprietors, with permission to use his name and the proviso that the bill of fare shall be as extensive and the prices as low as at his own restaurant in the Rue Montmartre. At some of these restaurants in the poorer neighbourhoods no tablecloths are provided, but in others the service is as good as that of much higher priced establishments. At all the *menu* is practically the same, and the food is good and cheap. The only disadvantage is that they are too bustling and overcrowded in the busy hours of the day. At all the cheap restaurants it is advisable to lunch either before 12 or after 1 p.m. Two of the best of the Bouillons Chartier are 142, Boulevard St. Germain, near the École de Medecine, and 33, Rue de Rivoli, close to the Hôtel de Ville.

### Tea Rooms.

In recent years the opportunities for getting "afternoon tea" in Paris have been greatly increased. As a rule, the tea supplied is of very fair quality, but somewhat higher prices are charged than in England.

*Messrs. W. H. Smith & Son's Library*, 248, Rue de Rivoli (near the Place de la Concorde), is a great resort of English residents and visitors, and here tea and light refreshments can be obtained. While taking tea the visitor can read all the English periodicals and papers of the month, week, or day.

The *Medova Tea Rooms*, 3 Rue de l'Echelle, and *Kardomah*, 184, Rue de Rivoli, are also much frequented by British visitors.

The smart tea-rooms resorted to by the more elegant Parisians and the wealthier members of the Anglo-American colony are *Rumpelmayer's*, 226, Rue de Rivoli, where luscious pastry is the *spécialité*; *Ciro*, 6, Rue Daunou; or *Colombin's*, 4, Rue Cambon, where a long file of private carriages and motors is to be seen each afternoon in front of the shop.

Besides these two rallying-points of the Parisian smart

*Paris (d)*

set, teas are served at the *Ritz*, the *Grand Hotel*, and the *Continental*. The first-named is most fashionably attended.

In addition, there is the *Afternoon-Tea* at 20, Place Vendôme (very smart). The *Thé de Ceylon*, 4, Rue Caumartin, may claim the privilege of having done much to make the tea-room an institution among Parisians.

### Cafés.

The *Café*, however, is the pre-eminently French institution. Cafés are found in almost every street in Paris. Many Frenchmen who have no club spend their free time at these establishments, where billiards, dominoes, cards and other games are provided. Tea, coffee and alcoholic drinks of all kinds are served, varying in price according to the quarter of Paris. Most cafés have tables set outside for customers, who sit in the open-air to take their refreshments. Writing materials are to be had at all cafés, and some men write their entire correspondence at the table of a café. Verlaine, the great French poet, hardly ever wrote a poem anywhere else !

### Bars.

Of late years Paris, in imitation of London, has indulged in the luxury of some smart Bars :—

*Bodega*, 234, Rue de Rivoli, and 1, Rue Castiglione, is the most ancient.

*The Express-Bar*, 15, Boulevard des Italiens, has automatic service.

*American Bar*, 1, Rue Auber.

*Le Bar Italien*, 2, Rue Halevy. (Italian wines a speciality.)

*Indian Empire Tea Bar*, 4, Rue des Mathurins.

*The Hole in the Wall*, Boulevard des Capucines (opposite the Grand Hotel).

### Brasseries.

A Brasserie is a beer house. It resembles a café, but each *brasserie* is famous for a special kind of beer. Typical establishments will be found in the Boulevard Poissonnière, the Boulevard des Italiens, and the Boulevard Montmartre.

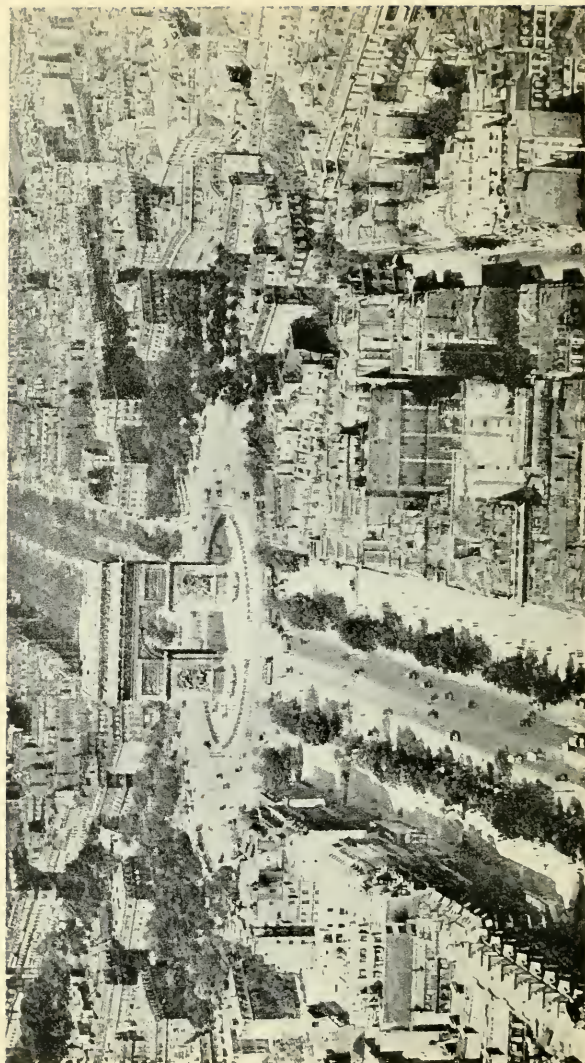


*Photo.]*

THE RUE DE RIVOLI,

[E. N. J.





*Photo,]*

THE ARC DE TRIOMPHE, FROM AN AEROPLANE.

[E. N. A.

## HOW TO GET ABOUT PARIS.

### Cabs and Carriages—The Metropolitan and Nord-Sud Railways—River Steamers—Omnibuses—Tramways.

**Cabs.**—In Paris, as in London, there are two sorts of cab : the horse cab, or *fiacre*, and the motor-cab, generally known to Parisians as a “ taxi-auto ” ; or “ taxi,” simply, though both sorts are provided with taximeters.

The swift and comfortable motor-cab is rapidly superseding the *fiacre*, and will no doubt ere long entirely replace the more leisurely four-wheeler. In the summer, however, the *cocher* who drives a *Victoria* still gets a fair amount of custom from people who are not in a hurry, or who take a ride for pleasure. The *fiacre*, whether closed or open, does not hold more than two persons comfortably, though three or four may be squeezed in. The fare is 75 centimes ( $7\frac{1}{2}d.$ ), for a distance of 645 metres (about  $\frac{2}{3}$  of a mile), and 20 centimes extra for each additional 215 metres. The night tariff is 50 centimes extra per trip. An extra 50 centimes is also charged if the journey extends beyond the fortifications, and, if discharged beyond the city walls, 25 centimes per kilometre will be demanded as an *indemnité de retour*. In any case, the driver will expect a *pourboire*, proportionate to the time employed or distance traversed.

For waiting, a *cocher* can demand 75 c. for the first 6 minutes and 20 c. for every additional 2 minutes.

If a cab is kept waiting whilst a visit is made to a church or picture gallery, it is advisable to take the cabman's number ; for which the phrase “ *Donnez-moi votre numero* ” will suffice. This precaution should always be taken if any property—wraps, hand-bag, etc.—is left in the vehicle, but otherwise is not indispensable, for as the cabman has not been paid, he will be as anxious to find his fare as his fare is to find him.

In the old days, it sometimes happened that a cabman refused a fare—more especially late at night—unless the

traveller happened to be going "his way," but, owing to the competition of the motor-cabs and other causes, such objections are rare, or are raised for the purpose of getting an advanced bid.

**Motor-Cabs.**—Though "taxi-autos" are far more numerous than horse cabs in the streets of Paris, there are not enough to meet the needs of the public. They are extremely popular, as they are larger and more rapid than the *fiacres*, and the legal fares are not much higher, being 75 centimes for the first 600 metres, and 20 centimes for each 200 metres beyond that distance. For waiting, the charge is 75 c. for  $4\frac{1}{2}$  minutes, and 20 c. for each additional minute and a half—equal to 8 frs. per hour. This applies to the cabs with a *blue* flag; those with a *red* or a *white* flag are slightly dearer, but steps are being taken by the Prefect of Police to reduce all fares to a common level.

In the daytime, the majority of *chauffeurs* are content with the proper fares, but the demand for cabs being far greater than the supply, many of the drivers have, by the early evening, earned what they consider to be sufficient, and go home, the consequence being that those who still continue to ply for hire can demand fancy prices.

Theoretically, a motor-cab can be engaged by the hour, but it has been said that not even a *poilu* of Verdun would dare to try the experiment.

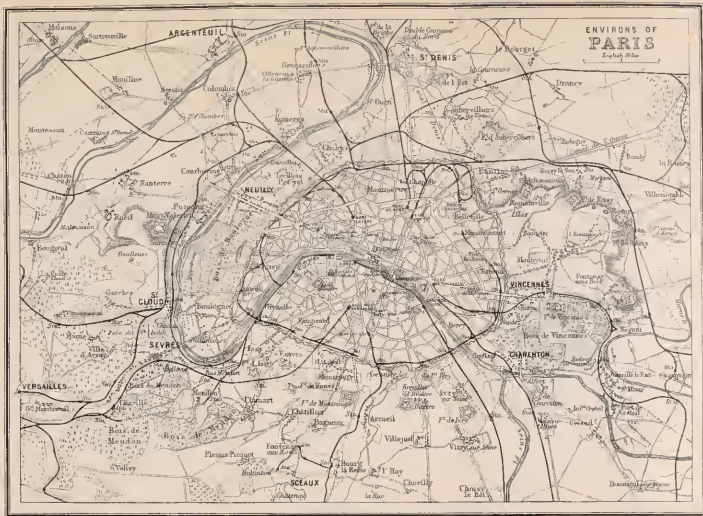
Besides the ordinary cabs, a number of excellent **Landaus** and **Automobiles** are to be found on the more important cab-stands, notably in front of the Grand Hôtel, and by the side of the Opéra.

**Voitures de Remise.**—These are a superior species of cab, or Victoria, and may be found at any time in the Rue Scribe, immediately behind the Grand Opéra. The fare is a question of discussion and bargain, but once agreed in advance there is no further trouble.

Both landaus and *voitures de remise* are being rapidly superseded by the motor-cabs, which are far more comfortable, and really come cheaper, because of their rapidity.

**Private Omnibuses.**—Private omnibuses to and from the various stations may be engaged at the station on arrival, or at all the principal hotels for departure. It is advisable (especially in July) to give notice at the railway station a day or two beforehand.





## THE METROPOLITAN RAILWAY.

The Metropolitan Railway provides a cheap and expeditious means of getting to almost every part of the city, but as the greater part of the line is underground the traveller is frequently uncertain as to the station at which he should alight. In compliance with the wish of many readers, we give a list of the different lines of the "Metro" and the Nord-Sud, with a mention of the places of interest in the vicinity of each station ; but omitting—in order to save space—those stations which are not in the neighbourhood of any public monument, and also the repetition of names which explain themselves, such as Hôtel de Ville, Arts et Métiers, Trocadéro, etc.

**Line 1.** Porte de Vincennes to Porte Maillot, traversing the city from S.E. to N.W.

*Porte de Vincennes* (starting-place for 12 lines of tramcars running to Vincennes, Nogent-sur-Marne, and other places to the east of Paris.)

*Place de la Nation* (Picpus Cemetery : junction with Lines 2 and 6).

*Gare de Lyon* (terminus of P.L.M. Railway).

*Bastille* (junction, Line 5 ; *Gare de Vincennes*, Place des Vosges, Victor Hugo Museum).

*St. Paul* (Carnavalet Museum, Hôtel de Sens).

*Hôtel de Ville* (St. Gervais and St. Merri Churches, Archives).

*Châtelet* (Theatres Sarah Bernhardt and Châtelet, Tour St. Jacques, Halles, Palais de Justice ; junction, Line 4).

*Louvre* (St. Germain l'Auxerrois ; trams for Sèvres and Versailles).

*Palais Royal* (Louvre, Gd. Magasin du Louvre, Théâtre Français ; junction, Lines 7 and 7bis).

*Tuileries* (St. Roch, Place Vendôme).

*Concorde* (Tuileries Gardens ; junction, Line 8, and Nord-Sud).

*Champs Elysées* (Grand and Petit Palais, Théâtre Marigny).

*George V.* (American Church).

*Etoile* (Arc de Triomphe ; junction, Lines 2 and 5).

*Porte Maillot* (Bois de Boulogne, Jardin d'Acclimatation ; trams for Neuilly, St. Germain, etc.).

**Line 2.**—Place de la Nation to Porte Dauphine.

*Place de la Nation* (see Line 1).

*Philippe Auguste*, *Père Lachaise* (both stations near entrance to Cemetery ; at the latter, junction with Line 3).

The train then passes four stations which have no particular interest for the visitor. Then—



*Jean-Jaurès* (junction, Line 7).

*Aubervilliers*.

*La Chapelle*.

*Barbès-Rochecouart* (Palais de la Nouveauté (Dufayel's) ; junction, Line 4).

*Anvers* (Ch. Sacré Cœur, Trianon Theatre).

*Pigalle* (centre of Bohemian Paris, 5 small theatres, and a score of *Cabarets* and music-halls ; junction with Nord-Sud, main line).

*Blanche* (Montmartre Cemetery, Moulin Rouge, Moulin de la Galette).

*Clichy* (Gaumont Palace ; junction, Nord-Sud, branch lines).

*Rome* (Théâtre des Arts).

*Monceau* (Parc, Musée Cernuschi).

*Courcelles* (Russian Church).

*Ternes* (Th. des Ternes).

*Etoile* (see Line 1).

*Victor Hugo* (Musée d'Ennery).

*Porte Dauphine* (at entrance to Bois de Boulogne).

**Line 3.** *Porte des Lilas* to *Porte de Champerret*.

*Porte des Lilas*.

*Martin Nadaud* (N. entrance to Père-Lachaise Cemetery).

*Père Lachaise* (see Line 2).

*République* (Alhambra, Théâtre Déjazet, Douanes).

*Arts et Métiers* (St. Nicolas des Champs).

*Réaumur-Sébastopol* (Th. de la Gaite ; junction, Line 4).

*Bourse* (Bibliothèque Nationale ; Ch. N.D. des Victoires, Theatres L'Abri, Variétés).

*Quatre Septembre* (Crédit Lyonnais, Opéra Comique, Cinemas Aubert Palace and Marivaux).

*Opéra* (Théâtres Vaudeville, Edouard VII, Athenée Olympia, Rue de la Paix, Place Vendôme ; junction, Lines 7, 7bis, and 8).

*Caumartin* (Grand Magasin de Printemps).

*St. Lazare* (Chapelle Expiatoire, St. Louis d'Antin ; junction with Nord-Sud).

*Europe* (Conservatoire de Musique, St. Augustin).

*Villiers* (see Line 2).

*Porte de Champerret* (Neuilly, British Hospital).

**Line 4.** *Porte d'Orléans* to *Porte de Clignancourt*.

*Porte d'Orléans* (tram to Montlhéry and Arpajon).

*Denfert-Rochereau* (Catacombs, Lion de Belfort ; junction with Line 5).

*Raspail* (Montparnasse Cemetery ; junction with Line 5).

*Montparnasse* (Gare Montparnasse ; junction, Nord-Sud).

*St. Sulpice* (Church, Luxembourg Museum).

*St. Germain des Près* (Church, Ecole des Beaux Arts, Institut).



*Odéon* (Theatre, École de Medecine).

*St. Michel* (St. Severin, St. Julien le Pauvre).

*Cité* (Notre Dame, Palais de Justice, Prefecture de Police, Sainte Chapelle, Flower Market).

*Châtelet* (see Line 1; Halles, St. Eustache, Hôtel des Postes).

*Réaumur-Sébastopol* (see Line 3).

*St. Denis* (Portes St. Denis and St. Martin; Théâtres Renaissance, Porte St. Martin, Ambigu, Scala, Eldorado, and Antoine).

*Gare de l'Est* (Ch. St. Laurent; junction, Lines 5 and 7; for terminus of Eastern Railway, for Germany, Bâle, etc.).

*Gare du Nord* (Ch. St. Vincent de Paul; junction, Line 5, for terminus of Northern Railway to Calais, Boulogne, etc.).

*Barbès-Rochecouart* (see Line 2).

*Porte de Clignancourt* (trams to Pierrefitte and Colombes).

**Line 5.** Gare du Nord to Place de l'Etoile. Though it connects two points which are barely more than three miles apart, this is the longest Metro. line in Paris, as it makes a wide sweep which includes the greater part of the south portion of the city, and crosses the Seine twice.

*Gare du Nord* (see Line 4).

*Gare de l'Est* (see Line 4).

*République* (see Line 3).

*Oberkampf* (Ba-Ta-Clan, Cirque d'Hiver).

*Bastille* (see Line 1).

*Arsenal* (Arsenal Library).

*Quai de la Rapée* (Bridge over the Seine, good views both ways).

*Orléans* (Jardin des Plantes).

*Italie* (Gobelins Factory; junction with Line 6).

*Denfert-Rochereau and Raspail* (see Line 4).

*Edgar Quinet* (Montparnasse Cemetery).

*Pasteur* (Pasteur Institute; junction with Nord-Sud).

*Cambronne* (École Militaire).

*Grenelle* (Champ de Mars and Eiffel Tower; bridge over the Seine with a fine view of Meudon).

*Trocadéro* (Passy Cemetery).

*Boissière* (Musées Guimet and Galliera, American Embassy).

*Etoile* (see Line 1).

**Line 6.** This is a short line which connects the Place de la Nation with the Place d'Italie, and passes through a portion of the city which has no attractions for the tourist.

**Lines 7 and 7bis.** Palais Royal to Place du Danube and Porte de la Villette.

*Palais Royal* (see Line 1).

*Pyramides* (St. Roch, Avenue de l'Opéra).

*Opéra* (see Line 3).

*Chaussée d'Antin* (Galeries Lafayette).

*Le Peletier* (Ch. N.D. de Lorette).

*Cadet* (Folies Bergère).

*Poissonnière* (St. Vincent de Paul).

*Gare de l'Est* (see Line 4).

*Louis Blanc.* At this point the line divides and the trains run alternately to Place du Danube and to La Villette. The stations of *Buttes Chaumont* and *Botzaris* on the former line are both convenient for visiting the Park of Buttes Chaumont.

**Line 8.** Opéra to Auteuil.

*Opéra* (see Line 3).

*Madeleine* (junction with Nord-Sud).

*Concorde* (see Line 1).

*La Tour Maubourg* (Invalides).

*École Militaire* (Champ de Mars, Napoleon's Tomb).

*Porte d'Auteuil* (Bois de Boulogne, Horticultural Establishment of City of Paris, Race-course).

Another line (No. 9), running from the *Chaussée d'Antin* to the *Porte de St. Cloud*, was being constructed when the War broke out, and efforts are now being made to complete and open it.

## THE NORD-SUD LINES.

The Nord-Sud—as its name implies—crosses the city from south to north, but by a very zigzag route.

Starting from the *Porte de Versailles*, it passes—

*Volontaires* (Pasteur Institute).

*Pasteur* (junction with Metro., Line 5).

*Montparnasse* (junction with Metro., Line 4).

*Notre Dame des Champs* (Luxembourg Gardens).

*Sèvres* (Bon Marché).

*Bac* (St. Thomas d'Aquin).

*Solferino* (Ch. Ste Clotilde, Gare d'Orsay, Palace of Legion of Honour, Musée Social).

*Chambre des Députés* (Foreign Office).

*Concorde* (junction with Metro., Line 1).

*Madeleine* (junction, Metro., Line 8).

*St. Lazare.* From St. Lazare start two branch lines—mentioned below.

*Trinité* (Church, Théâtres de Paris, Apollo, Mogador, Casino de Paris, Musée Gustave Moreau).

*Notre Dame de Lorette* (Church).

*Pigalle* (junction with Metro., Line 2).

*Abbeses* (Sacré Cœur, St. Pierre de Montmartre). Some other stations which have no particular interest.

*Porte de la Chapelle.*

The two branch lines mentioned above run to *Clichy* (junction, Metro., Line 2), and *La Fourche* (in the Avenue de Clichy), where the two lines separate, the trains running alternately to *Porte de Clichy* and *Porte St. Ouen*.

Tickets of the Metropolitan are available on the Nord-Sud, and *vice versa*—provided that the first portion of the journey has been accomplished on the line that issued the ticket. *Carnets* containing ten tickets are issued by both companies, and are very useful, as they save great delay at the booking-office.

Special attention must be paid by visitors, when changing trains in the subterranean stations, not to confuse the *Up* and *Down* lines and to look out for the special notice-boards (*pancartes*) which indicate these lines. On the Metropolitan Railway trains follow the French "rule of the road" and keep to the *right*; on the old railways (which were built by English contractors) trains run on the left side of the road.

The train service is frequent, every two or three minutes, in fact, and the fares moderate. The only disadvantage of these lines, from the visitor's point of view, is that, being underground, nothing is seen of the city *en route*. On the other hand, it is a most expeditious way of proceeding to any point within reasonable walking distance of one of the stations. A consultation of the map showing the routes of the lines and the position of the stations will be the best guide in this respect. At certain hours the trains are much crowded, and visitors are recommended to take first-class tickets, the increased comfort being well worth the slight extra cost. The tickets are available for any station on the line, so that the passenger has only to put down the price of the ticket at the booking-office window and need not speak a word. The ticket has to be retained until the end of the journey, when it is thrown into a box on leaving the station. In the first-class carriages passengers are required to show their tickets *en route* whenever requested. Plentiful indications are supplied in the shape of enamelled boards as to the right platform. The railway employé in each carriage is supposed to announce the name of the next stopping-place; this is rarely done, but an enamelled plaque on the inside of the door of each carriage gives a list of the stations.

### River Steamers.

The services of swift and comfortable little steamboats which used to ply on the Seine between Charenton and Suresnes were withdrawn during the War, and have not yet regained their frequency, though a number of boats are again running. Visitors will find the river route the most pleasant way of visiting Sèvres, St. Cloud, Meudon and Suresnes.

### Omnibuses.

At the outbreak of War the omnibuses of Paris were taken for transport purposes, and all the world knows the service they rendered at the first Battle of the Marne and on many other occasions.

Upwards of forty routes connect various parts of the city. Under the existing agreement between the Municipal Council and the Omnibus Company the route of each line of omnibuses is divided into two or three sections.

The scale of fares which came into operation on January 19, 1922, is as follows :—

			For 1 section.	For 2 sections.	For 3 sections.
First Class	.	.	40 c.	55 c.	70 c.
Second Class	.	.	25 c.	40 c.	50 c.

In the rare cases in which a journey is divided into more than three sections, an additional charge of 15 c. first class, or 10 c. second class, is made for each section beyond the third.

The best method for a stranger is to tell the conductor at the time of payment where he wants to alight, and he will take the right fare and give a ticket for it. This ticket must be retained during the journey, as travelling inspectors board the omnibuses and can demand repayment if the ticket is not produced.

The former system of "correspondence" has been abolished, and if a passenger has to take two different omnibuses in order to reach his destination he must pay two separate fares.

At most of the principal starting-points and intersections there is a **bureau**, with an official who will give all information about routes, etc. There is also for sale at these bureaux a set of three **Guide Maps** : (1) the omnibuses in Paris ; (2) the tram lines in Paris ; (3) the tram lines in the suburbs. The

price is 25 c. each, and their utility will more than repay the moderate outlay.

In order to relieve the congested traffic in some of the streets, the plan has been adopted, as in certain London thoroughfares, of using one road for down traffic only, and another for the up traffic. "Indiscriminate stoppages" are not made. At intervals of about 300 yards metal plates affixed to the lamp-posts show that the spot is an *Arrêt obligatoire*, or an *Arrêt facultatif*. At these latter the omnibus does not stop unless the driver is hailed by a person standing close to the post, or he has been notified by the conductor that there are passengers to set down. At the *arrêts obligatoires*, bundles of numbers are affixed in some prominent place, and passengers are entitled to seats in accordance with the priority of the numbers they hold.

It may be useful to indicate a few of the lines of omnibuses most likely to be of service to the tourist. By taking these at the terminal points no trouble will be experienced. It is a good plan to note at some central point or terminus—say the Madeleine—the letters on the omnibuses which pass; there is then no difficulty when in a distant part of distinguishing the vehicle one should take to regain the centre.

The following are the principal routes:—

1. **Madeleine—Bastille.**—This is one of the most popular routes, running the whole length of the Boulevards, as far as the Bastille. A most interesting ride can be made, especially during the evening, as an excellent idea of Paris by artificial light is thus obtained.

2. **Gare St. Lazare—Place St. Michel.**—Starting from the St. Lazare Railway Station, these 'buses run past the Opera House, down the Avenue de l'Opéra, passing the Palais Royal and the Louvre, and cross the Seine close to Notre Dame, a little beyond which is their terminal point. They may be used with advantage by those visiting the Louvre, the Sainte Chapelle, Notre Dame, the Luxembourg or Cluny.

3. **Clichy—Odéon.**—These start from Avenue de Clichy, pass Place Clichy, cross the Grands Boulevards near Crédit Lyonnais, the bottom of the Avenue de l'Opéra and the Place de Carrousel (close to entrance to Louvre); they then cross the river and go down the Rue Bonaparte past the Churches of St. Germain des Près and St. Sulpice, and the Luxembourg Palace, and stop a little beyond the Odéon Theatre, close to the Panthéon. N.B.—Some of the omnibuses on this line stop at St. Germain des Près.

4. **Batignolles—Jardin des Plantes.**—Starting from the Square des Batignolles, and passing Place Clichy, Trinité, Opéra, Palais Royal Louvre, Châtelet and Notre Dame.

5. **Gare St. Lazare—Gare de Lyon.** Passes the Opéra, and goes

along the Grands Boulevards to the Place de la République, to the Bastille and Gare de Lyon.

6. **Champ de Mars—Place de la République.**—Starts from the École Militaire, and passes St. Germain des Près, Pont Neuf, Châtelet, Hôtel de Ville, and Square du Temple.

7. **Montmartre—Place St. Michel.**—Starts nearly opposite the Mairie of Montmartre, passes Square Montholon, crosses the Boulevards, and passes the Halles, Châtelet, and Palais de Justice.

8. **Notre Dame de Lorette—Gobelins.**—Follows the same route as the Clichy—Odéon, but goes on to the Gobelins.

9. **Place Pigalle—Halle aux Vins.**—Passes N.D. de Lorette, Bourse, Louvre, Pont Neuf, Palais de Justice, Place St. Michel, and near Notre Dame.

There are some thirty other lines of omnibuses, some of which start from the centre of the city and run to districts which have no attraction for the tourist ; and others which connect outlying quarters that he is not likely to visit. It should be added that, owing to the abolition of the fortifications, and the consequent suppression of the farce of the *octroi* examination, some of the lines which nominally run to the city gates now continue their course some distance into the adjoining suburb.

In summer, the Omnibus Company also runs excursions to *St. Germain*, *Cernay-la-Ville* and other places on Sundays. Particulars of these excursions can be obtained at the *bureaux*.

### Tramways

are numerous, and, though still far behind those of London, have been considerably improved. The visitor may find them convenient for some of the principal and direct lines of route. Fares as on the omnibuses (see p. 58.)

The chief starting-points likely to be useful are :—

The **Madeleine**, from which point electric trams start at frequent intervals for Passy, Asnières, Saint Denis, etc.

From behind the **Louvre** tramways may be taken to Sèvres, Saint Cloud, Versailles, Hôtel de Ville, Vincennes and Montreuil.

The **Opéra** (immediately *behind* the Opéra).—Tramways run on the one hand to the Arc de Triomphe and the Bois de Boulogne (Muette), and on the other hand to the Gare du Nord, Saint Denis, etc.

From the *front* of the **Opéra** (Rue du Quatre Septembre) to Raincy, Noisy le Sec, and other places east of Paris.

From the **Church of Saint Augustin** an electric tram goes to the Cours de Vincennes.

## THE AMUSEMENTS OF PARIS.

Theatres — Music Halls — Café Concerts — Cabarets — Circus  
Entertainments — Balls — Waxworks — Military Bands  
—Fête Nationale.

NOTWITHSTANDING the reputation of Paris as a city of gaiety, there is less variety in the matter of evening amusements than in London. The public balls are, it is true, an essentially Parisian feature, but this kind of entertainment does not appeal to everyone.

On the other hand, the Parisians are justly proud of their theatres, which are regarded as much more important institutions than in Great Britain ; and the French capital prides itself upon presenting the very best in every department of dramatic art. The various theatres have their specialities in the style of entertainment offered. Four of the principal houses—the Opéra, the Théâtre Français, the Opéra Comique and the Odéon—receive a yearly subsidy from the Government, and one or two others are subsidised by the City authorities.

As in London, the theatres are open every evening, with the exception of the Opéra, where the performances are limited to three, or at most four, evenings in the week. The performances generally begin at from 7.30 to 8.30, and finish between 11.15 and midnight. Those who are not fluent French scholars will do well to get a copy of the play and study it beforehand.

### Seats in Theatres.

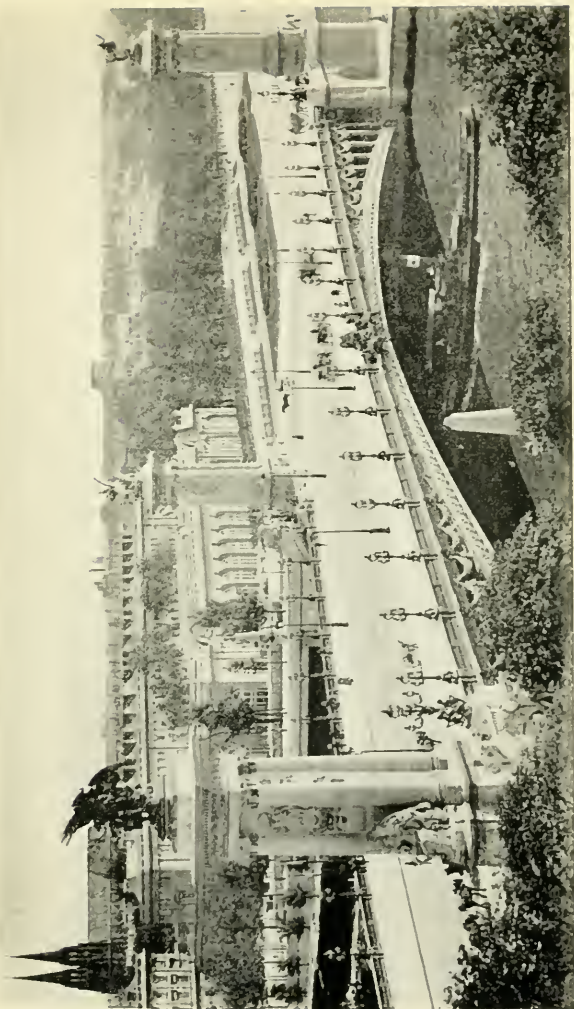
With regard to places, the arrangement is in many respects like that of English theatres. Close behind the orchestra are rows of *fauteuils d'orchestre* (answering to our orchestra stalls), very comfortable, and good both for seeing and hearing ; behind these are the *stalles d'orchestre* (practically the English "pit," except that each seat is numbered) ; and then comes the *parterre*, which is literally the "pit," though



it would not be so accepted by English playgoers, being simply a few narrow seats or forms at the back of the theatre, under the galleries and undesirable in every respect, except at the Opéra, where they are numbered and excellently situated. *Fauteuils de balcon*, or *de première galerie*, are like the dress-circle seats in England ; they will generally be found satisfactory, especially for those who are unprovided with suitable dress for evening wear. Above these are *premières* and *secondes*, first and second circles. There are also amphitheatre stalls, which in the Opéra are good places, but in other theatres are generally uncomfortable both for seeing and hearing. Insist on having places not too far from the centre of the auditorium, as in many theatres the seats at the side give a very imperfect view of the stage, and in some it is difficult to hear. Private boxes can be had in the *rez de chaussée* (pit boxes), *loges* on the first or second circle, etc. There are stage boxes, or *loges d'avant-scène*, on each circle.

### Theatre Tickets.

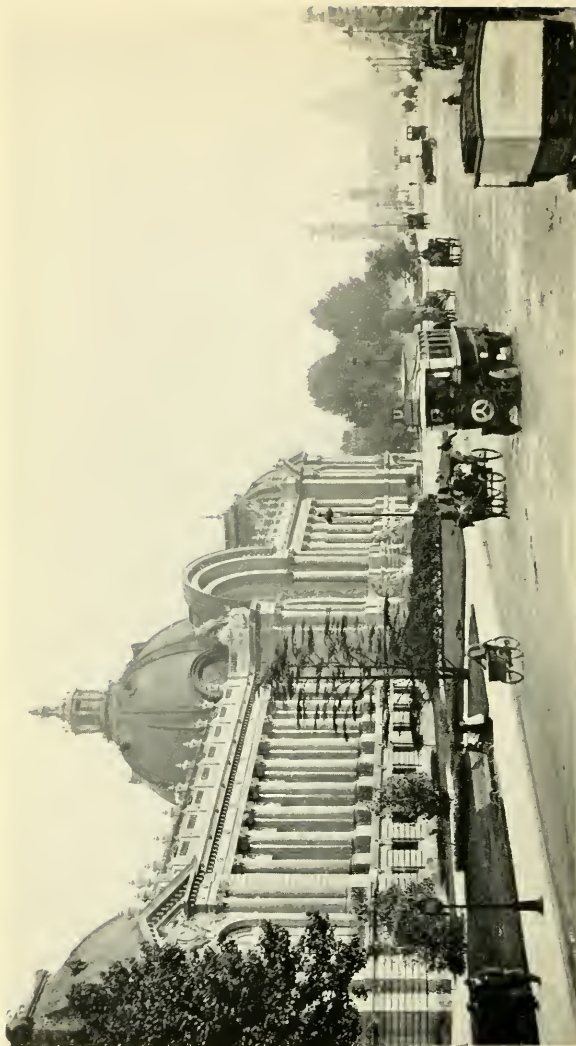
Tickets can be bought and seats secured beforehand at the *Bureaux de location*, or box-offices, but there is an additional fee, varying from 50 centimes to 2 francs, for booking in advance. At all theatres, etc., the *droit des pauvres* (a 10 per cent. tax for the benefit of the poor) is also added to the cost of the ticket as well as a war tax proportionate to the cost of the seat. The difference in cost by booking beforehand is generally repaid in comfort, as you are sure of your seat without either waiting or pushing in a crowd, and need only take your place at the time announced for the *lever de rideau*. On pp. 29-30 is a list of the principal Paris theatres. The *concierge* of your hotel will undertake to obtain seats in advance, but will naturally expect a trifle for the service. There are also various agencies or booking-offices on the Boulevards, notably around the Opéra House, where tickets can be obtained in advance, but the prices asked are frequently double and sometimes even three times the normal value of the seats offered. At the doors of every theatre, too, will be found touts who offer excellent seats even when they are unobtainable at the booking-office of the theatre itself. Care and discretion are advisable in purchasing these tickets, as, though they are generally reliable and genuine, fancy prices are asked for them. With



*Levy, Sons & Co.,*

PONT ALEXANDRE III.

*[London,*



*Photo,]*

THE PALAIS DES BEAUX ARTS.  
To the right are seen Pont Alexandre III, and the Dôme des Invalides.

*[E. N. A.]*

a little patience and perseverance considerable reductions may be obtained.

The *claque* is an institution which will at once amuse and annoy the English or American playgoer. It consists of a body of men organized and drilled to applaud by signal from the *chef de la claque*. They are sometimes paid, but are more often recruited from a neighbouring café and rewarded simply by free admission.

### A Suggested Programme of Amusements.

The particulars concerning the various theatres and places of amusement given later in this chapter, aided by reference to the British daily papers published in Paris, will enable the visitor to obtain any required information concerning the nature of the amusements, situation of the theatre, and details of prices, etc. ; but the stranger visiting Paris for the first time needs something more than a mere list or catalogue in order to select the amusements most suited to his taste. We therefore offer a little general advice and explanation.

If the visitor is conversant with French, he will probably want to visit the Palais Royal or the Nouveautés, which provide a light and humorous performance similar to our comedies at home. Spectacular pieces do not seem to appeal to the majority of Parisian playgoers ; the only theatre maintaining the traditions of this style of entertainment is the Châtelet. Our own theatres and music-halls produce much finer spectacular effects and ballets. High-class comedy is the strongest feature of the Parisian stage. In no city in the world can such refined and cultured acting be witnessed as at the Comédie Française, the Odéon, the Gymnase, the Vaudeville, or the Renaissance.

The most important and certainly the most interesting theatre, from the English or American visitor's point of view, is the **Grand Opéra**, situated on the Square of that name. Performances on Mondays, Wednesdays and Fridays (sometimes on Saturdays). Needless to say, this house is consecrated to the production of classical opera, with occasional ballets, which are produced in magnificent style.

A large proportion of English and American visitors who are desirous simply of seeing the Opéra House are satisfied with the fourth gallery seats, tickets for which admit the holder to the grand staircase, foyer and reception rooms just

as freely as the higher priced tickets. It is usual and customary to promenade the building during the entr'actes in all the principal theatres, and at the Opéra this is, of course, specially desirable, as the decorations form one of the principal attractions.

It may not be amiss to say here that British visitors not infrequently offend the taste of Parisians by the costumes in which they appear when walking about the Opéra between the acts. Evening dress is compulsory in the best parts of the Opéra, but, even in the cheap seats, a walking suit and a tweed cap do not look well. Even if travelling with very little luggage, it is desirable to wear clothing somewhat more appropriate.

The **Opéra Comique**, on the Place Boildieu, near the Boulevard des Italiens, is devoted to operas of a less heavy kind than those produced at the Grand Opéra. The designation "Opéra Comique" in French does not mean "comic opera," but is applied to any work, however tragic the plot, in which the dialogue is spoken, not sung in recitative. The works performed at this theatre are such as "Carmen," "Mignon," "Pelléas et Mélisande," "Grisélidis," "Manon," "Le Roi d'Ys," which are performed as Grand Opera at Covent Garden.

The **Théâtre Français** (*Comédie Française*) is situated in the Palais Royal, at the corner of the Rue Richelieu. It is the classical theatre of Paris, where are performed the masterpieces of Corneille, Molière and Racine. Generally, however, the programme is composed in part, if not entirely, of more modern productions by such dramatists as Dumas, Sardou, Paul Hervieu, Maurice Donnay, Brieux and Curot. This theatre has always been considered the school of dramatic art, and the most perfect and refined acting is witnessed, no matter what piece may be produced. The theatre is subsidised by Government, and as an institution dates back to the seventeenth century. Molière was director from 1658 till his death in 1673.

The **Odéon**, close to the Luxembourg Gardens, is also subsidised by Government. It produces classical drama, and is termed the second Théâtre Français.

The **Porte St. Martin** is on the Boulevard of the same name. Modern drama and melodrama generally figure on the play-bill.

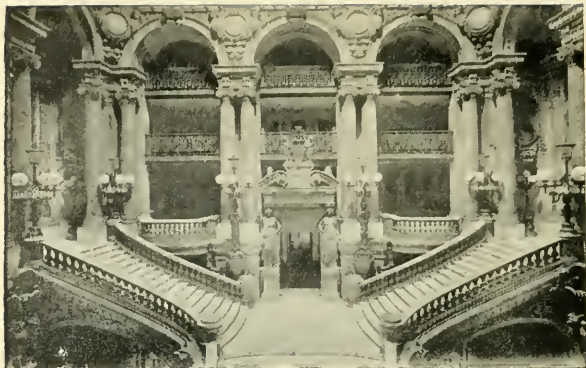




[E. N. A.]

THE OPERA HOUSE.

Photo.]



Photos by] [Levy, Sons & Co.  
 GRAND STAIRCASE, THE OPÉRA—THE THÉÂTRE FRANÇAIS—  
 THE GUIGNOL, CHAMPS ELYSÉES.



The **Gaité**, on the Boulevard de Sébastopol, gives performances of celebrated operas, well staged, and played by first-rate artistes.

The **Théâtre Antoine**, 14, Boulevard de Strasbourg, was celebrated, when under the management of M. Antoine, for the production of bold and daring "problem plays." His successor produces plays of the same kind and translations of the best foreign works. There is no fee for booking at this theatre.

The **Bouffes Parisiens**, in Passage Choiseul, near the Boulevard des Italiens. Here Offenbach first produced some of his popular operettas. It now produces light opera or comedy of secondary importance, though sometimes bright and sparkling. *Phi-phi*, one of the greatest successes of modern times, was produced at this theatre.

The **Renaissance**, immediately adjoining the Porte St. Martin Theatre, has produced or revived operas not in the repertoire of either of the subsidised houses, but has abandoned music for drama.

The **Théâtre Sarah Bernhardt**, facing the Châtelet Theatre, under the personal management of the famous actress, is one of the most beautiful theatres in Paris.

The **Théâtre du Châtelet**, on the Square of same name, has a reputation for spectacular plays, though this reputation has not been over-well maintained of late, and the visitor who expects something finer than he can see in London or New York will certainly be disappointed. The Parisian public infinitely prefer modern comedy, and the tourist and provincial element is insufficient to maintain costly modern spectacular drama. The prices at this house vary according to season, and in summer are very low.

The **Vaudeville**, on the Boulevard des Italiens, just beyond the Opéra House, is a theatre producing high-class comedy.

**Théâtre de Paris** (formerly Theatre Réjane), 15, Rue Blanche. Serious comedy and "problem plays."

The **Théâtre du Gymnase**, on the Boulevard Bonne Nouvelle, produces modern comedy in first-class and highly finished style. A thorough knowledge of French is essential to the enjoyment of such theatres as this.

The **Théâtre des Variétés**, on the Boulevard Montmartre, is an essentially Parisian theatre. It is noted for light comedy, revues, and sometimes opera bouffe.

**Théâtre du Palais Royal.**—This is another essentially French entertainment, producing comedy in its broadest sense, interspersed with outrageous farce. Only visitors capable of appreciating French wit, puns and *double entente* will be likely to enjoy a visit to this theatre.

The **Ambigu Comique**, on the Boulevard St. Martin, produces melodrama of the old Adelphi style, one of the most successful productions being *Les deux Gosses* (which obtained a remarkable and almost unprecedented run of over seven hundred nights).

The **Théâtre des Nouveautés**, 24, Boulevard Poissonnière. A recent addition to Paris places of amusement. Light plays and serio-comic pieces.

The **Cluny**, the **Déjazet**, and other comparatively unimportant theatres, will hardly be visited by the sightseer, unless in the immediate neighbourhood. The first-named is the "Palais Royal of the south side."

The **Athenée** and the **Théâtre Edouard VII** are two modern theatres close together in the angle between the Rue Caumartin and the Rue Auber. The latter is managed by M. Sacha Guitry, and the pieces are generally written by him, and acted by himself, his wife, and his father.

In the foregoing list we have mentioned the class of performance usually associated with each particular house, but it sometimes happens that a theatre is sub-let and the new manager does not keep up the old traditions.

We will now give a list of the variety entertainments, but may mention that several of the places classed as Music Halls, or Café Concerts, are practically theatres. For instance, at the Folies Bergère, the Casino de Paris and the Cigale there is a *revue* which lasts all the evening; La Scala has ceased—at least for the time being—to be a *café concert*, and taken to vaudevilles of the Palais Royal type; and the Concert Mayol is sometimes virtually a theatre, and at other times a *café concert*.

### Music Halls.

(See List p. 30).

The principal of these is undoubtedly the **Folies Bergère**, in the Rue Richer, the performance being of a similar nature to that formerly usual at the Palace in London. The winter garden forms a popular promenade between the performances.

Smoking is allowed in all parts of the building. Performances commence at 8.30, and it is well not to arrive later than that time in order to obtain good seats, unless registered in advance, as the Folies Bergère entertainment is very popular.

**Olympia**, on the Boulevard des Capucines, between the Madeleine and the Opéra House, has now become a variety show, where performances are given twice daily. The Olympia largely owes its success to its convenient situation, low prices, and British patronage.

The **Casino de Paris**, in the Rue de Clichy. Revues very similar to those of the Folies Bergère—a rival it endeavours to outstrip, in more senses than one.

**Ba-ta-Clan**, 50, Boulevard Voltaire. Revues are the usual entertainment, but operetta, and even drama, are sometimes played.

**Alhambra**, Avenue de la République. Variety entertainment, under English management.

### Café-Concerts.

There are quite a number of these places of amusement in Paris. The entertainment is similar to that of the ordinary British music-hall, with, of course, facilities for drinking and refreshment during the performance.

The most important are—

The **Ambassadeurs**, on the right-hand side of the Champs Elysées, close to the Place de la Concorde.

The **Alcazar**, situated a little beyond the Ambassadeurs, at present a dancing-hall, but may revert to its original programme.

The **Winter Resorts** for these entertainments are—

**La Cigale**, on Boulevard Rochechouart.

**L'Eldorado**, Boulevard de Strasbourg.

There are a number of others.

There is also a popular concert called the **Petit Casino**, on the Boulevard Montmartre, at which performances are given every afternoon and evening.

### Cabarets Artistiques.

In 1882 Rodolphe Salis founded the first literary and artistic Café-Concert, under the name of *Le Chat Noir*. Since then Montmartre has seen the rise and fall of many

similar enterprises, all more or less interesting, many of which have been the means of producing real talent—literary or musical. One of the most famous to-day is the **Boite à Fursy** (27, Boulevard des Italiens). Other artistic Cafés are **Les Quat'z Arts**, 68, Boulevard de Clichy, **La Pie qui Chante**, 159, Rue Montmartre, **Le Perchoir**, 43, Faubourg Montmartre, and **Le Moulin de la Chanson**, 43, Boulevard de Clichy.

### Circus Entertainments.

The **Nouveau Cirque**, 251, Rue St. Honoré, is decidedly the best circus in Paris. It is open during the winter and spring only, being closed from about the middle of June to the early part of September. The performance is of the nature one would expect at a circus, so far as the first portion is concerned. A novel feature, peculiar to the **Nouveau Cirque**, is the introduction of "aquatic burlesque." During the interval, the floor of the arena is lowered, forming a basin or pond into which a number of the performers are constantly making a fall or plunge, in unsuitable attire, at unexpected moments.

The **Cirque Médrano**, on Boulevard Rochechouart. The audience is not aristocratic, but the performance is good, many of the artistes having previously appeared at Olympia or the Alhambra.

**Cirque de Paris**, 18, Avenue de la Motte Picquet. Often has a very attractive bill, and would be better patronized if it were situated in a less remote part of the city.

### Balls.

These form one of the most popular amusements of Parisians, and in normal times curiosity leads large numbers of visitors to attend.

The **Bal Bullier**, near the Luxembourg Gardens, as an entertainment is of the same nature as that for which the Moulin Rouge used to be celebrated, but is considerably more Parisian and noisy, owing to its being situated close to the Latin Quarter, and chiefly patronized by students and their friends.

**Bal Tabarin** (36, Rue Victor-Massé). On Saturdays there is a grand Fête de Nuit. Largely attended.

**Elysée Montmartre**, 3, Rue Steinkerque.

**Moulin de la Galette**, 79, Rue Lepic, at Montmartre. Largely patronized by working-girls.

And the celebrated **Moulin Rouge**, Place Blanche, which has re-opened. There are also several "dancings" (as the French call them), *e.g.* **MacMahon Palace**, **Duqués**, formerly the Alcazar, in the Champs Elysées, and **Scheherazade**, 20, Faubourg Montmartre. The "dancings" lack the animation of the popular balls and are expensive and dull.

### Waxworks.

The **Musée Grévin**, Boulevard Montmartre, resembles the London exhibition of Madame Tussaud's, and is a suitable and convenient place to pass an hour either during the afternoon or evening. The collection, though smaller than Mme. Tussaud's, is equally attractive, and is considered more artistic. Admission, 2 frs. ; Sundays, 1 fr.

### Military Bands.

Military bands play during the summer months in the gardens of the Palais Royal, the Tuileries, the Luxembourg, and other places. As days and times of performance vary, readers should refer to daily papers for precise information.

### Fête Nationale.

On the 14th of July is held the **Fête Nationale**, in commemoration of the taking of the Bastille. All business is suspended and the populace gives itself up to dancing and merriment. Paris is illuminated, and in the forenoon a great military review is held.

## SPORT IN PARIS.

### Horse-Racing—Motoring—Aviation—Athletic Sports.

ONE of the effects of the Wartime presence of thousands of British and American troops in France is an increased enthusiasm among the French for games. Football, for instance, which before the War was the sport of a few enthusiastic clubs, now forms part of military training. The national successes on the tennis courts since the Armistice have given a great impetus to that game also.

#### Horse-Racing.

In normal times there are races during the summer season on one or other of the many courses almost every day, and invariably on Sundays and Thursdays. Sunday is the day on which the *Grand Prix*, the *Grand Steeplechase* and all the principal events are run. During the greater part of the summer, races are held on the **Longchamps** course. This is situated on the farther side of the Bois de Boulogne, and is accessible by frequent trains from the St. Lazare station; by motor coaches collecting visitors on the principal boulevards; and also (most conveniently) by cabs taken by the hour, for which the bargain should be made in advance for the afternoon.

The **Auteuil** course is also situated in the Bois de Boulogne. It is devoted exclusively to steeplechasing, chiefly during the spring and autumn. In all other respects the foregoing remarks apply.

The **St. Cloud**, **Le Tremblay**, **Enghein**, **Maisons-Lafitte**, and other racecourses in the environs of Paris, are of secondary importance. Details will be found in the daily papers.

#### Motoring.

*Automobile Club* (6, Place de la Concorde) and *Association Générale Automobile* (8, Place de la Concorde). Several im-

portant races are organized. **Motor Garages.**—*Auto-Hall*, 30, Rue Guersant ; *Maillot-Palace*, 77bis, Avenue de la Grande Armée ; *Garage Duret*, 20, Rue Duret ; *Auto Stand*, 20, Rue Pergolese, and *Garage de l'Opéra*, 26, Rue Buffault.

### Aviation.

There are several aeronautical clubs in Paris. The most important are the *Aero Club*, 35, Rue Francois I<sup>er</sup>, and the *Aeronautique Club*, 58, Rue Jean Jacques Rousseau. French people have always taken the greatest interest in this form of locomotion, and, as all the world knows, the early developments of aviation were almost entirely due to their enthusiasm. The cross-Channel and other air services start from the aerodrome at **Le Bourget**, 6½ miles north of the city. There is also a famous aerodrome at Villacoublay, to the southward.

### Athletic Sports.

The *Union des Sociétés Françaises de Sports Athlétiques*, 229, Rue St. Honoré, is a most important club.

The *Stade Français* owns the "concession" from the municipal authority to use part of the Parc de St. Cloud for its members.

The *Racing Club de France* has a large ground in the Pré Catalan (Bois de Boulogne). This Club organizes races and meetings all through the spring and autumn.

**Football** is played in winter in the Parc des Princes at Boulogne, and in several other parts of the Bois. The football clubs form part of the *Stade Français* and *Racing Clubs*.

**Tennis.**—The *Tennis-Club de Paris*, 91, Boulevard Exelmans, has both open-air and closed courts. The club of the *Ile de Puteaux* is most select also, for tennis has become a fashionable and "chic" game with Parisians.

**Croquet** is played by a few Frenchmen on a gravel path in the Tuileries Gardens, and in the Luxembourg Gardens close to the Delacroix Monument.

**Golf.**—The *Golf-Club de Paris* has grounds at La Boulie, near Versailles, and the *Sports de Compiègne* at Compiègne.

**Boxing.**—*Boxing-Club de France*, 3, Rue Nouvelle (Salle Castères), *La Boxe Française*, 24, Rue des Martyrs (Salle Charlemont).

**Pigeon and Rifle-Shooting.**—There are two *Tir aux Pigeons* in Paris ; one in the Bois de Boulogne, belonging to the



*Cercle du Bois de Boulogne*, another on the island of Billancourt.

A noted Rifle-shooting Saloon is *Gastinne-Rennette*, 39, Avenue Victor Emmanuel III.

**Fencing Clubs** at the *Société d'Encouragement de l'Escrime*, 10, Rue Blanche, and *l'Escrime Française*, 5, Rue Mogador.

**Jeu de Paume**, the old French game so beloved by the French aristocracy, is still played in the Tuileries and Luxembourg Gardens. Special clubs have the management of the game, to which foreigners are invited when presented by members.

**Chess.**—For more than 200 years the *Café de la Regence* has been the resort of chess-players, but some of the amateurs have now transferred their headquarters to the *Café de l'Univers*, next door.

**Yachting and Rowing.**—Some excellent clubs exist in Paris. The *Yacht Club de France*, 82, Boulevard Haussmann, is famous. The *Cercle de la Voile de Paris*, 53, Rue de Chateaudum, organizes regattas on the Seine in spring and autumn, and the *Cercle de la Voile de Nogent-Joinville* organizes regattas on the Marne.

**Skating.**—Skating on the Lake in the Bois de Boulogne is allowed when the weather is suitable, the *Cercle du Bois de Boulogne* delivering tickets to those presented by members of the Club.

**Swimming.**—There are floating swimming baths all along the Seine, and various swimming clubs.

## SHOPPING IN PARIS.

Magasins and Bazaars—Methods of Business—Goods on Approval—Private Dressmakers, Modistes, etc.

**A** FEW practical hints and suggestions may be useful under this heading, as, whether for extensive purchases or for souvenirs and presents, the visitor is sure to devote a portion of his or her sojourn in Paris to the specific purpose of "shopping."

The **Magasins du Printemps**, in the Rue du Havre, a first-class emporium, is especially convenient for those staying in the vicinity of the Gare St. Lazare or the Madeleine. The establishment, having on sale only goods of the purest Parisian style, is much patronized by Parisiennes, and ranks among the most elegant and attractive premises in the city. The great increase in their business led the management to erect a large annexe, which was destroyed by fire in September, 1921. The old shop, fortunately escaped damage. Tea rooms are reserved for ladies.

The **Magasin du Bon Marché**, in the Rue de Sèvres, is one of the largest and most popular stores in Europe. Articles of clothing of every description are far from being the only attraction, inasmuch as presents, souvenirs, *articles de Paris*, etc., are to be seen in infinite variety. Independently, however, of the question of purchasing, this vast emporium constitutes one of the sights of Paris.

The **Magasin du Louvre**, in the Rue de Rivoli, is a somewhat similar establishment, though ranking second in size and perhaps in importance, excepting that its high-class goods are considered a speciality.

Of late years the **Galerie Lafayette** has become a serious rival of the other establishments. Its goods, mainly articles of attire and uncut materials, flowers, shoes, gloves, etc., are frequently considered smarter and more "Parisien" in style than those of the other shops. It has largely increased

its premises of late and is one of the most crowded shops of Paris.

The larger emporia of Paris—the Bon Marché, the Louvre, the Printemps, the Galerie Lafayette, the Samaritaine, the Place Clichy—used to send parcels to London *franco*, to the value of 25 francs and upwards, payable on delivery, but various causes have seriously diminished, if they have not altogether stopped, this branch of the business.

For those desirous of taking back toys or presents for the young folk at home, we cannot do better than recommend a visit to one of the many Parisian **Bazaars**, though the prices will generally be found to be much higher than for similar articles in England.

The largest and most important of these establishments is the **Bazar de l'Hôtel de Ville**, immediately opposite the building from which it derives its names. Any omnibus running along the Rue de Rivoli will deposit the visitor at its doors. An infinite variety of presents for young folk will be found here, varying in price from a few *sous* upwards.

The **Bazar d'Amsterdam**, in the street of the same name, alongside the Gare St. Lazare, is a similar establishment.

The **Bazar Lafitte**, at the corner of the Rues Lafitte and Lafayette, is more a stationer's shop than a bazaar.

The system of business in Paris shops differs somewhat from that of London. It will be found, too, that Paris shopkeepers are, as a rule, more willing to oblige their customers. Nearly all the large shops will send goods on approval (*à condition*), and nearly all will take back goods that have been paid for, when purchasers have changed their mind, within a few days, and, what is more, they frequently refund the money. It is not even necessary to make an exchange. All that a customer has to do is to take back the article (provided it still bears the shop-mark) and say to one of the attendants in the department in which the article was purchased, "*Je viens faire un rendu.*" The shop-walker makes a note, writes down the name and address of the returner of the article, and the attendant accompanies his client to the *caisse*, where the money is refunded.

When the articles returned consist of material or ribbon cut by metre from a piece the goods returned must measure at least 2 or 3 metres. This, of course, would not apply to very rich and rare lace, silks, or trimmings.

### Private Dressmakers, Modistes, etc.

British people are often inclined to think that Paris dressmakers and modistes charge most expensive prices. But this is an exaggerated view. Wages are no higher in France than in England, and the incomes of the middle class are far lower, yet a glance at the women of all classes in the streets of Paris will show that the ethics of dress are far higher here than in London. This is due to many causes, but the principal reason is that where an Englishwoman would have two or three indifferently-built gowns, the Parisienne of the same class will have a single well-cut, well-made gown. Of this she will take great care, changing it as soon as she returns to her house and brushing and putting it away carefully. So that a person of even the most modest means can pay for a well-made gown.

The larger shops, such as the *Printemps*, the *Bon Marché*, and the *Louvre*, make charming gowns, and give two or three fittings if necessary.

But every Parisienne employs her own *petite couturière*, generally a beginner who has started her own modest establishment after some years' apprenticeship in one of the larger and well-known sartorial establishments of the capital.

Besides *Paquin*, *Doucet*, *Callot Sœurs*, *Worth*, *Drecol* and others of the same rank, who are the first couturiers in the world, there are smaller houses which create their own models and turn out delightful and original costumes as exquisite in every detail as those of the larger houses. It is the same with modistes.

It must be remembered that it is not the materials of a costume or of a hat which make its value, but the novelty of the model. Once copied by the lesser houses a model loses all its value.

## HISTORICAL SKETCH.

SOME two or three centuries before the Christian era, a small tribe of Gauls, called the *Parisii*, obtained permission from the Sequani to settle on a small island in the Seine. On this island they built a small town to which they gave a name which the Romans afterwards softened into *Lutetia*. The Parisii defended themselves bravely against the Roman invaders, but were defeated by Titus Labienus—a name familiar to every schoolboy. Julius Cæsar, who had a keen eye for strategical position, made Lutetia a military station, which afterwards became the chief town of Northern Gaul, and the seat of the Roman Governor. Near the Cluny Museum may still be seen the remains of the palace of Constantius Chlorus—father of Constantine the Great—built A.D. 306. Fifty years later, the palace was inhabited by Julian, “the Apostate,” who mentions in his writings “my dear Lutetia,” and describes the situation of the town “built in the midst of the river, upon a little island, bridges joining it to the mainland on each side. The river,” he continues, “does not alter with the seasons, and is as navigable in winter as in summer. The water is excellent for drinking; the climate is soft and genial, perhaps from being near the sea; the vines are good in quality and very numerous.”

### The Paris of the Frankish and Capetian Kings.

The Romans occupied Gaul till A.D. 476. After their withdrawal the country was overrun by the Visigoths, the Burgundians and the Franks. Clovis, the real founder of the French monarchy, and establisher of the race of the Merovingian kings in Gaul, chose Paris for his residence in 493. After the great battle of Tolbiac, in 496, he embraced Christianity, at the urgent request of his queen, Clotilda, a Christian princess, and was baptized by the Archbishop of Rheims in the cathedral of that city. “Patron,” exclaimed the barbarian, dazzled by the glitter and magnificence of the

paved ; the pious Louis IX. built the Sainte Chapelle, and





great cathedral and its ceremonial, "is this the kingdom of heaven that thou hast promised me?" Being the first among the Teutonic conquerors of Rome to embrace Christianity, Clovis was dignified by the title, "Eldest son of the Church," an appellation always afterwards retained by the kings of France. Under the sons of Clovis the Frankish kingdom had four chief cities—Paris, Orleans, Soissons and Metz. But Clotaire after a time obtained the sole power, and Paris was for a while the metropolis.

Charlemagne chose Aix-la-Chapelle for his capital; under the Carolingian kings Paris made little progress. Hugues Capet, or Hugh with the big head, the first king of the third, or Capetian, race, again made Paris the capital; and from that time its prosperity and increase were rapid. The city carried on a considerable commerce with foreign countries by means of the Seine; for the trading ships of those days required little depth of water, and could come easily up to Paris. In these modern days, by the way, the same feat is accomplished by the little screw steamers which may be seen loading or unloading on the quays near the Louvre, and placarded "pour Londres." It was by commerce that Paris grew to importance; hence the relevancy of the city arms, a galley in full sail, with the motto "*Fluctuat nec mergitur.*"

The wealthier merchants inhabited the northern shore (rive droite) of the Seine; the humbler inhabitants lived crowded together in the "Cité"; the southern bank (rive gauche) was the clerical quarter, with churches, monasteries, and religious foundations generally, whence arose the "Quartier Latin."

### Paris from the 12th to the 17th Century.

The French kings found their power much restricted by the feudal nobility. Philip II., anxious to curb the power of the nobles, raised the municipal power as a counterpoise, and gave great privileges and authority to the citizens of Paris. The *bourgeoisie* became under this monarch a duly recognized authority in the state, and afterwards developed into the *Tiers-état*. They had a legal constitution, and were even allowed to coin money. The Louvre was built on the site of a very old palace of the Merovingian kings. Notre Dame and the Temple arose and the streets were paved; the pious Louis IX. built the Sainte Chapelle, and

various churches and monasteries were founded. Under Philip IV., called "Le Bel," Paris contained nearly 120,000 inhabitants and 300 streets, and was considered an exceedingly wealthy city, having pre-eminence in various industrial arts, and possessing many handsome buildings and paved streets. Under Charles VI. the capital was taken by the English, who remained masters of Paris for sixteen years.

### The Renaissance.

The influence of the Renaissance was quickly felt in Paris, to which it spread from the south of Europe. Francis I. embellished Paris in various ways ; and still more was done by the influence of the wicked Catherine de Medicis, the wife of Henry II. At this period the Louvre was partly rebuilt, and the Palace of the Tuileries was begun.

The Tuileries and the Louvre obtained a sinister celebrity in connection with the Massacre of St. Bartholomew (August 24, 1572), in which 10,000 Huguenots were murdered in Paris alone, and 70,000 throughout France.

The terrible period of the Huguenot wars once over, Paris improved rapidly under the rule of Henry IV., "le bon roi Henri Quatre." Under his successors Paris continued to make great advances, alike in extent and in beauty, and became more and more the city upon which others were modelled in Germany and elsewhere ; the French style of architecture, French painting and sculpture, French fashions in literature, and even in dress and the habits and customs of ordinary life, became paramount in Europe ; so that the boast of the Frenchmen who declared their capital to be the centre of civilization was not unwarranted.

### Paris under Louis XIII. and Louis XIV.

Under Louis XIII. Paris was greatly extended ; new houses and streets were built, and under Louis XIV. the old ramparts were converted into handsome boulevards, the gates, such as the Porte St. Martin and the Porte St. Denis, being converted into arches of triumph in honour of the "Roi Soleil," the brilliant king, the greater part of whose glory was reflected on him by the eminent men who surrounded his throne. Versailles, formerly a modest hunting-lodge of Louis XIII., became the talk of Europe.

### From Louis XV. to the Revolution.

The long reign of Louis XV., the period before the deluge that swept away the ancient French monarchy, saw various changes and improvements in Paris ; though the king himself, especially during the later years of his rule, detested the capital. Taxation had reached such a pitch under Louis XVI. that every device had been tried, and at length in 1789 the king made up his mind to convoke the representatives of the Commons, or *Tiers-état*, who had not been summoned to the national council since the reign of Louis XIII. Paris was now the city upon which the eyes of Europe were fixed ; and, indeed, it witnessed strange and stirring scenes. On the 14th of July in that year the mob stormed the Bastille, the great prison-fortress at the head of the Rue St. Antoine, the building which was to them the emblem of despotic government and tyranny. A few months later they marched to Versailles, and brought the king and queen in triumph to the capital.

In June, 1791, the king and queen and their children, having endeavoured to escape from France, were brought back to the capital, and next year were transferred as prisoners to the Temple ; the monarchy was overturned and the Republic, "one and indivisible," set up. Something else was set up at the same time, to wit, the guillotine in the "Place de la Révolution," the Place de la Concorde of the present day ; and from September, 1792, when the massacres took place in the prisons, to the end of July, 1794, prevailed that Reign of Terror which Lord Macaulay called "the great agony of the French Revolution." The celebrated "day of the sections," when the young Bonaparte planted cannon at convenient points in Paris, and with volleys of grape-shot put down an attempted rising of the citizens, brought to an end the demonstrations in the capital, and a new period of order was inaugurated in Paris by the strong hand of despotism.

### The Consulate and the First Empire.

General Bonaparte not only put down the mob of Paris. When the favourable moment came, he put down the government also, and established himself as ruler of France, first as "First Consul," then as Emperor. Two of his greatest

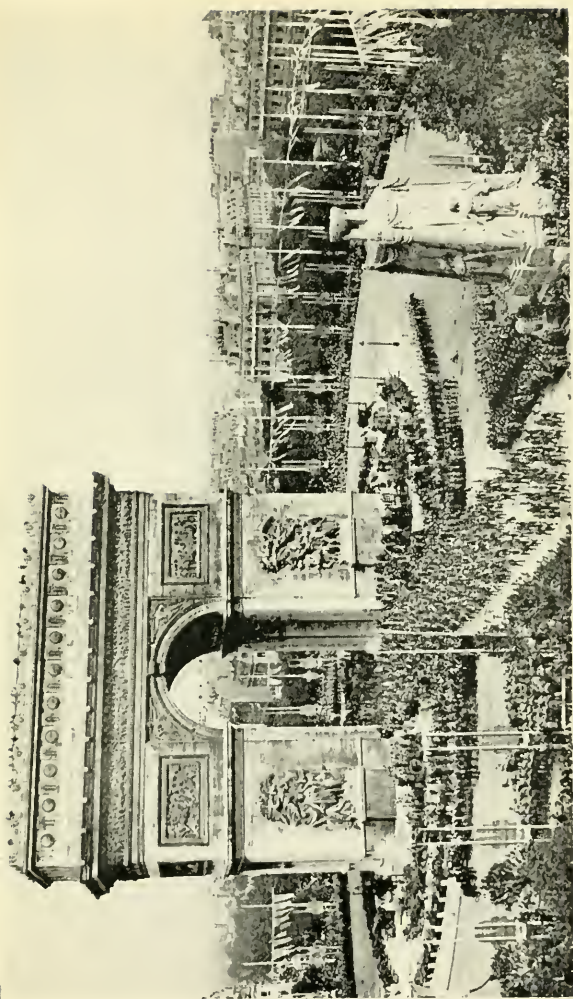
victories were commemorated in the Pont d'Austerlitz and the Pont d'Iéna; the name of the latter bridge so excited the ire of Blucher by recalling the greatest humiliation Prussia had ever experienced that when the Allies were in Paris in 1815, he was with difficulty restrained, by the remonstrances of Wellington, from blowing the fabric into the air. The Arc de Triomphe, at the top of the Champs Elysées, the Vendôme Column, the partial completion of the Church of La Madeleine and of the Bourse, the erection of various other bridges besides those of Austerlitz and Jena, were among the achievements of the era of the First Empire.

### The Restoration.

Under Louis XVIII. and Charles X. the Church of St. Vincent de Paul was built, also the Chapelle Expiatoire, in expiation of the wrongs done to Louis XVI. and Marie Antoinette. Louis Philippe, during the seventeen years' reign which began with so many fair promises in 1830 and ended with such an ignoble expulsion in 1848, did much to improve and beautify Paris and to modernize its aspect.

### The Second Empire.

The period of the Second Empire, from 1852 to 1870, was exceptionally brilliant so far as Paris was concerned. Baron Haussmann, the energetic Prefect of the Seine, formed in himself a sort of Parisian Board of Works, and the French capital assumed an entirely new aspect. Twelve millions sterling were spent in a short time on improvements and reconstructions in the capital. Narrow streets and tortuous alleys disappeared, being replaced by broad thoroughfares with brilliant and handsome shops, well stored with those "articles de Paris" in the production of which the French capital has as yet found no rival. Thus it came about that during his reign Paris was, to use the expression in vogue at the time, thoroughly *Haussmannized*. Never had Paris been so gay and brilliant. But the fair prospects were soon clouded with omens of misfortune. The prestige of the Second Empire had seriously suffered with a people who are eminently worshippers of success, through the lamentable failure of the French arms in Mexico, where the Emperor's ally, Maximilian of Austria, had been abandoned to a cruel destiny, after having been incited to the enterprise that led to his ruin.

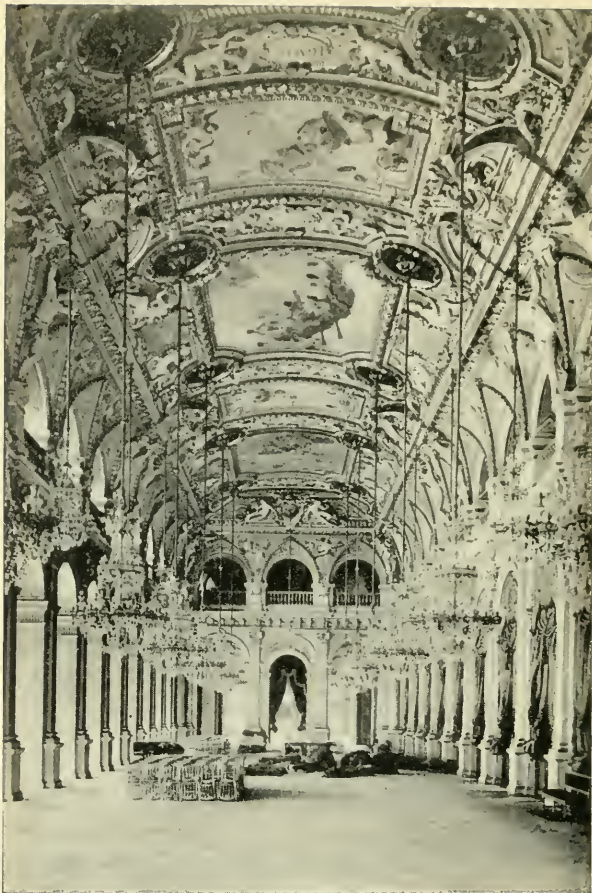


*Photo,]*

ARC DE TRIOMPHE: THE "VICTORY PROCESSION," NOVEMBER, 1918.

*[Illustrations Bureau.*





*Levy, Sons & Co.,*

[*London.*

SALLE DES FÊTES, HÔTEL DE VILLE.

In 1870 the Emperor was treacherously tricked into the unlucky war that brought the Second Empire to a sudden and disastrous close.

### The Third Republic.

The close of the year 1870 saw Paris closely besieged by the German armies. For a hundred and twenty-five days the beleaguered city resisted bravely. Cut off from ordinary means of communication with the outer world, the besieged organized a system of balloon-posts; and by means of a balloon Leon Gambetta got out of the beleaguered town and proceeded to organize a system of government and of defence.

At length, at the end of January, 1871, after enduring a harassing bombardment, Paris capitulated; and for the third time within the space of sixty years the French capital was occupied by foreign armies. When the enemy had retired, there was another foe to be fought in the shape of the National Guards, who, demoralized and rendered savage by the long siege, refused to hand over to the regular army the batteries of artillery they had seized on the Buttes Montmartre. They held Paris for two months, fighting desperately against the French army, while the government of the Commune held sway in the city. They shot the generals who fell into their hands, and in their frenzy set fire to various public buildings, burning the Hôtel de Ville, the Tuileries and other edifices, and pulling down the Vendôme Column. Thirty-one public offices and two hundred and thirty-eight buildings were destroyed during the seventy-three days' rule of the Commune in Paris. The Communists erected barricades in the streets, and fought the soldiers at the bayonet's point to the last. The damage inflicted on Paris by this fierce outbreak was calculated at considerably over thirty million pounds.

The Third Republic was established with infinite difficulty, but has proved more stable and lasting than the first and second. For years the blackened and roofless walls of the Tuileries and other ruined buildings remained as a kind of "memento mori"—a ghastly reminder of what mob-rule could do. But now the ruins are cleared; the Hôtel de Ville has been rebuilt; the Vendôme Column set up again, and the traces of the sanguinary rule of the Commune in Paris have long been obliterated. Various



improvements commenced under the Second Empire have been completed—for instance, the Opera House in 1875 ; and the Avenue de l'Opéra, connecting the Opera House with the Palais Royal, forming one of the handsomest thoroughfares of Paris.

The Great Exhibitions of 1878, 1889 and 1900 attracted hundreds of thousands of visitors. Each has left Paris a souvenir of its existence. The Trocadéro was built for the Exhibition of 1878 ; the Eiffel Tower was the great attraction of 1889 ; and the Grand Palais, Petit Palais, and Pont Alexandre III. remain from the Exhibition of 1900.

The history of—

### The Great War

is too fresh in the recollection of readers to need recapitulation. It began on August 4, 1914, and the Armistice was signed November 11, 1918, the total duration of the War being four years and 100 days.

Though spared the actual presence of the invader, Paris was many times bombed from Zeppelins and aeroplanes, and during the last year of the War was barbarously subjected to a bombardment of shells fired haphazard from great guns more than seventy miles distant. The loss of life and damage to property were considerable, but the women and children, the sick and the elderly—there were few others left in the capital—carried on with wonderful equanimity, and nowhere was the utter futility of the foolish policy of “frightfulness” more convincingly demonstrated.



Scale of  $\frac{1}{4}$  Mile



## ITINERARY OF PARIS.

### FIRST DAY'S PROGRAMME.

The Seine—Place de la Concorde—Champs Elysées—La Madeleine—St. Augustin—Parc Monceau—Arc de Triomphe—Trocadéro—Champ de Mars—Eiffel Tower—Tomb of Napoleon I.—Hôtel des Invalides—Chamber of Deputies—Palais Royal—La Bourse—The Tuileries—Place du Carrousel.

*It must be distinctly understood in this and succeeding chapters that particulars as to days and hours of admission and as to the contents of public buildings are subject to alteration.*

THE topography of Paris is easily learned, and is, indeed, far less puzzling than that of many places which cannot compare with it in size.

### The Seine.

The Seine, it will be seen from the map, enters the city at the south-east side, flows at first in a north-west direction, then gradually inclines towards the west, and finally towards the south-west. Its course through the city is somewhat of the shape of a boomerang, or three sides of an octagon, and it divides Paris into two unequal portions, that on the north bank being more than double the size of that on the south. The portion to the north of the river is known as the **Rive Droite** (right bank), that to the south as the **Rive Gauche** (left bank), including the Quartier Latin. The shape of the city within the fortifications is almost circular. Speaking generally, the West End, as in London, is the aristocratic residential quarter, but the distinction is not so marked as in the English capital. (See also pp. 17-18).

Two main landmarks should be specially noted on the right bank, the **Place de l'Etoile** (Plan D 4), where is situated the

Arc de Triomphe, to the west, and the **Place de la Bastille** (Plan G 11) to the east. These two points are connected by what is practically a continuous and straight thoroughfare, consisting of the **Avenue des Champs Elysées**, from the Etoile to the **Place de la Concorde**; and the **Rue de Rivoli**, from the Place de la Concorde (north-east corner) to the Rue François Miron, from which point the **Rue St. Antoine** leads directly to the Place de la Bastille.

We will select as a rendezvous for our first day's sight-seeing a spot which is not only well known, but is central and easily reached from that part of the city in which nearly all the hotels frequented by visitors are situated, namely—

### The Place de la Concorde.

(Plan E 7.)

This magnificent area, one of the finest public squares in the world, is bounded on the north by the **Ministère de la Marine** and the **Hôtel de Crillon** (the old Garde Meuble), on the east by the **Tuileries Gardens**, on the south by the *Seine*, and on the west by the **Champs Elysées**. The two great bronze fountains throw water to a height of nearly thirty feet. The **Monuments** represent the chief towns and departments of France. The most interesting is the statue on the side of the Tuileries gardens nearest the Rue de Rivoli, representing **Strasbourg**, by *Pradier*, which from 1870 to November, 1918, when the lost provinces of Alsace and Lorraine were regained, was always covered by wreaths and immortelles, these being renewed annually on the great Republican fête of the 14th July. This and the companion figure representing **Lille** now bear appropriate emblems of the Allies' great victory.

The central monument of the square is the **Obelisk of Luxor**, 76 feet high and weighing 240 tons, a similar stone to Cleopatra's Needle on the Thames Embankment.

This obelisk was presented by the Khedive of Egypt, Mohammed Ali Pasha, to the Government of Louis Philippe, and was erected on its present site in 1836. The designs on the pedestal represent the history of its embarkation in 1831, and its transit from Egypt to Paris. The hieroglyphics on the column itself are to the glory of Rameses II.

Near this spot was set up, in 1793, the guillotine which cut short the lives of so many victims during the Reign of Terror, from January, 1793, to July, 1794. King Louis XVI., his queen Marie Antoinette, his sister Madame Elisa-

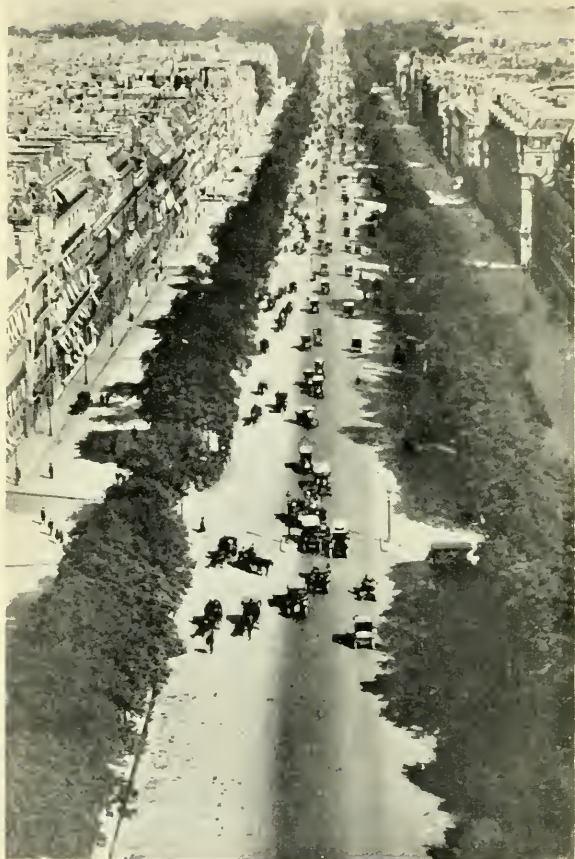


*Photo.*]

PLACE DE LA CONCORDE.

[E. N. A.





*Photo,]*

*[Underwood & Underwood.*

AVENUE DES CHAMPS ELYSÉES, FROM THE ARC DE TRIOMPHE.



beth, his cousin Louis, Duke of Orleans, called Egalité, the chiefs of the various political parties, Girondists and Montagnards, Royalists and Republicans, all came in turn to bend their heads beneath the fatal knife ; for, as Madame Roland observed, the Revolution devoured its own children.

Near the north-east corner of the Place, on the back wall of the *Jeu de Paume* in the Tuileries Gardens, is a rather unworthy monument to **Edith Cavell**.

The views from the square towards the Arc de Triomphe, the Tuileries, the Madeleine, and the Chamber of Deputies across the Seine will be duly appreciated, while the magnificent vista of the grand Avenue des Champs Elysées is unique.

### The Champs Elysées.

(Plan D and E 5 and 6.)

This beautiful and world-famed avenue, with its continuation, the Avenue du Bois de Boulogne, forms the approach to the **Bois de Boulogne**, the Hyde Park of Paris. Its magnificent avenues are not, like those of Hyde Park, closed against the democratic omnibus, but are open to the enjoyment of all ranks and classes.

The afternoon, from about 3 to 6 o'clock, is the time when the greatest number of motors and carriages may be seen in this popular resort ; but during the whole day, and far into the night, in the summer season, the restaurants and places of amusement are thronged. The Champs Elysées are naturally divided into the **Carré**, or park, extending from the Place de la Concorde to the Rond Point, and the great **Avenue des Champs Elysées**, the total length from the Place de la Concorde to the Arc de Triomphe being just a mile and a half. In the Carré are situated the *Cafés Chantants*, the *Théâtres Guignol* (the Punch and Judy of Paris), and the *Marionettes*, the delight of children.

On the south side of the Avenue des Champs Elysées are the **Grand Palais** and the **Petit Palais**, both erected for the Exhibition of 1900, almost on the site of the old Palais de l'Industrie. The former serves for temporary fine art exhibitions, agricultural shows, etc., just as did the Palais de l'Industrie. The Petit Palais, or **Palais des Beaux Arts**, became the property of the Municipality on the close of the Exhibition, and houses the art treasures of the city, including the celebrated Dutuit Collection.

Quitting the Place de la Concorde, we turn to the north and pass the **Ministère de la Marine**, a spacious and handsome palace with a colonnade of Corinthian pillars. Thence we proceed up the broad, handsome **Rue Royale** to the **Place de la Madeleine**, behind which is the **Marché** of the same name, one of the best markets in Paris.

Before us is a classical building with lofty front and broad steps—

### The Church of La Madeleine.

(Plan D 7.)

This is one of the finest modern churches of Paris. It is built in the form of a Greek temple, with a colonnade of fifty-two Corinthian pillars. Colossal statues of saints adorn the niches. The sculptured pediment on the south front is the largest in existence. On the N. façade beneath a headless statue in a niche, a tablet records, "On May 30, 1918, Corpus Christi Day, a German shell struck the Church of the Madeleine and decapitated this statue."

The best time for seeing the interior of the church, without interfering with the services, is from 1.30 to 4 p.m.

The interior is exceedingly handsome, the rich marbles of various colours and the rows of Corinthian pillars contributing greatly to its splendour. The church, begun in 1763, was not completed until 1843, in Louis Philippe's reign. The pictures nearly all represent events in the life of St. Mary Magdalen; the statues of the Saviour and of various saints are placed with these in the chapels adjoining the nave. The music at Mass at this church is especially grand and imposing. High Mass on Sunday begins at 11 a.m.

Entering by the broad flight of steps from the Place de la Madeleine, the visitor has on his right the sculpture by *Pradier* representing the Marriage of the Virgin. On the right, proceeding onwards, are found *Schnetz's* Conversion of Mary Magdalen; the Magdalen at the foot of the Cross, and the Praying Magdalen, with *Bra's* statue of St. Amélie, *Duret's* Christ, and *Barye's* St. Clotilda (a Christian princess, who persuaded her husband, King Clovis, to embrace Christianity). By the high altar is *Marochetti's* Rapture of St. Mary Magdalen. Returning to the western door, the visitor passes the statue of St. Augustine, by *Etex*, and *Signol's* picture of the Death of St. Mary Magdalen; *Coignet's* picture of St. Mary at the Sepulchre, and *Seurre's* statue of the Virgin and Child; *Condor's* Feast of Simon, and *Raggi's* statue of St. Vincent de Paul; finally, near the entrance, the Baptism of Christ, by *Rude*.



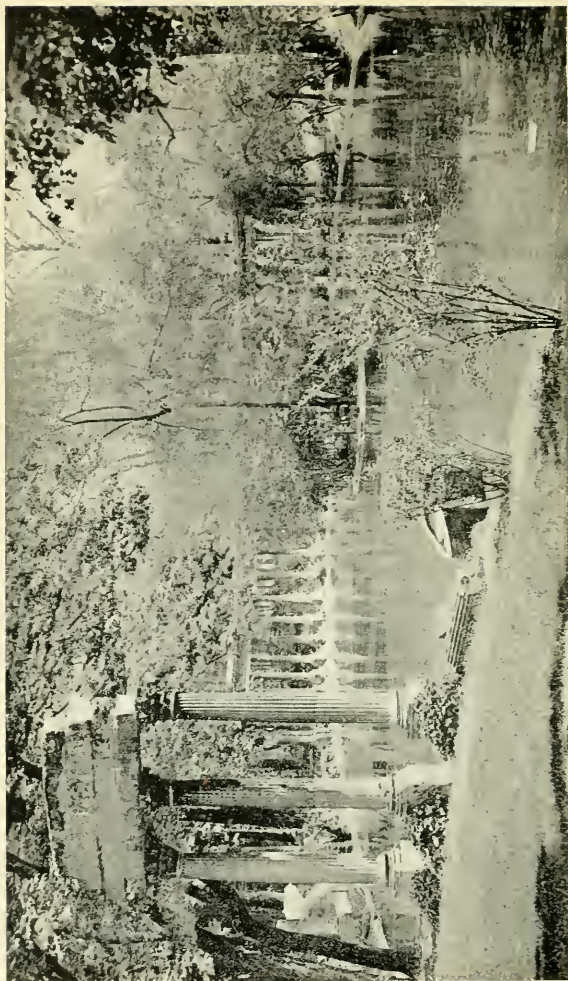
THE MADELEINE.



*Photo,]*

*[E. N. A.*

THE BOURSE.



*Levy, Sons & Co.,*

COLONNADE, PARC MONCEAU.

*[London.*

We now suggest that the independent sightseer who is not a good walker should either take a taxi-auto, or one of the trams starting from the Boulevard Malesherbes, on the *west* side of the Madeleine, and descend at the **Church of St. Augustin** (Plan C 6), one of the most elegant churches in Paris. It is especially associated with the family history of Napoleon III., and was built by *Baltard* about 1866. The dome is 160 feet high. The interior, artistically decorated, is remarkable for the absence of pillars and columns. In the square immediately opposite is a **Statue of Jeanne d'Arc**, by *Paul Dubois*.

Still following the Boulevard Malesherbes, we shortly reach—

### The Parc Monceau.

(Plan C 5 and 6.)

This pleasant place of recreation, once a portion of the grounds around the country house of the beautiful Gabrielle d'Estrées, was laid out about 150 years ago by Louis Egalité, Duke of Orleans. It is situated between the Boulevard de Courcelles and the Rue de Monceau, not far from the Arc de l'Etoile. It was a fashionable resort of the higher classes, and balls and fêtes were given by the ducal proprietor until the Revolution of 1789 brought in dance and song of another kind. After the Revolution of 1848 it was sold to the city of Paris, which, after disposing of half the area for building purposes, laid out the rest in its present form. It boasts some good statuary (including monuments to Guy de Maupassant, Edouard Pailleron, Ambroise Thomas, Gounod, and Chopin), and has, besides, two relics of the past in the *Naumachie* (place of naval combats), a small sheet of water, partly surrounded by Corinthian columns, and a large *Renaissance Arcade* from the old Hôtel de Ville. The park is accessible to carriages as well as to foot passengers.

Two lines of tramcars, running to the Place de l'Etoile, pass the main entrance to Parc Monceau; if in a cab or taxi-auto, drive through the park and continue in a straight line along the Avenue Hoche to the—

### Arc de Triomphe de l'Etoile

(Plan D 4),

a splendid monument, and one of the architectural glories of the capital.



The arch was begun in 1806 by order of Napoleon I., as a memorial of the triumphs achieved by the French troops in the Austerlitz campaign, but it was not completed until the reign of Louis Philippe. It is the largest triumphal arch in the world, being 160 feet in height, 164 feet in width, and 72 feet in depth. The arch is adorned with groups of sculpture representing scenes in the history of France from the revolutionary war in 1792 to the peace of 1815, such as the departure of troops in 1792, by *Rude*, the Triumph of Napoleon, by *Cortot*; and on the west side the Battle of Aboukir and the defence against the invaders in 1814, both by *Etex*. On the arch are inscribed more than 650 names of officers in the armies of the Napoleonic period, those of generals who died in battle being underlined. The arch is so placed that on the evening of the anniversary of Napoleon's death the circle of the setting sun, when seen from the Avenue des Champs Elysées, is exactly framed within the massive masonry. In graceful compliment to the British armies, the chains across the gateways were removed for the first time since 1870 on the 28th November, 1918, when King George V. visited the capital shortly after the signing of the Armistice.

The body of the **Unknown Soldier** was placed in a chamber above the arch on 11th November, 1920, and on 28th January, 1921, was interred under the centre of the archway. The tomb is every day visited by hundreds of persons, who consider it a pious duty to honour the grave of the unknown hero who represents the million and a half men who died for France. The tomb is every day covered with fresh and beautiful floral offerings.

A fine view is obtained from the top of the Arc over the Champs Elysées, the Bois de Boulogne, and the city itself; but, as the ascent is made by 264 steps, it may be advantageously replaced, a little later, by an ascent of the Trocadéro Tower by a convenient lift. A stroll should, however, be taken round the Arc for the sake of the views which are obtained of the magnificent avenues radiating from it. Napoleon, in this arrangement, was not concerned merely with the picturesque aspect. It will be readily seen that guns planted round the arch would sweep the city for miles on almost every hand: this consummation was obtained by the Communists in May, 1871, and they were dislodged only after severe fighting, in the course of which 2,000 shells, fired by the Versailles troops, fell on or near the Arch.

We now proceed by the **Avenue Kléber** to the Trocadéro, either by taxi—the walk is long and uninteresting—or by Tram No. 5 (Avenue Wagram) or No. 16 (Avenue Friedland).

## The Palais du Trocadéro

(Plan E 4.)

was erected for the Exhibition of 1878, half by public subscription throughout the French provinces, and half by the city. The name is taken from a fort at Cadiz, captured by the French army under the Duc d'Angoulême in 1823. The central building is circular, with a dome and two minarets. The dome is 180 feet and the minarets 270 feet in height. From the main building two long crescent-shaped wings, devoted to collections of sculpture, extend on either side. A small but pleasant park lies between the Trocadéro and the river.

In this park, to the left of the steps, is a small **Aquarium**, open every day, except Monday, from 10 to 4.

The **Salle des Fêtes** has accommodation for five thousand spectators, and possesses an organ of enormous power.

The two semicircular wings are occupied by the **Museum of Comparative Sculpture** (*open every day, except Mondays, from 11 to 4 or 5, according to season*), which contains plaster copies and models of architectural and sculptural masterpieces from all parts of France.

On the first floor, in the central building, is the **Museum of Ethnography** (*open on Sunday, Tuesday and Thursday free from 12 to 4, or 5 in summer. On other days, permission to see the collection may be obtained from the Curator*). This Museum is intended to show the types, costumes, domestic utensils, arms and implements of all races of mankind.

From the terrace behind the hall a fine view is obtained over the Champ de Mars, dominated by the lofty Eiffel Tower. To gain one of the finest possible panoramas we have only to take the lift, situated in the corner under the tower nearest the city (fee, 50 centimes). Aided by our plan, the visitor will readily distinguish the principal buildings of the city, and by this means will get an excellent idea of their relative positions.

On the west side of the Place du Trocadéro, at the corner of the **Avenue Henri Martin**, is a high wall, with a flight



of stone steps running up it. At the top of these stairs is the entrance to the small **Passy Cemetery**, no longer used, except for the interment of persons belonging to families owning vaults or graves therein. A little to the right of the entrance is a chapel, the interior of which is fitted up as a "living room"—half drawing-room, half studio. This is the tomb of *Marie Bashkirtseff*, a young Russian artist of great promise—three of her pictures are in the Luxembourg—who died in 1884, at the early age of 24. Her *Diary*, which was published after her death, made some stir in the literary world at the time, and was highly praised by Mr. Gladstone, but is now almost forgotten. Other tombs to be noticed are those of *Jane Henriot*, a young actress who perished in the fire at the Théâtre Français in 1900; and *Octave Mirbeau*, author of *Les affaires sont les affaires*, *Le Jardin des supplices*, etc. (end of main avenue, and turn to left).

In the Place d'Iéna, close to the Trocadéro, is the **Musée Guimet**, containing interesting collections of porcelain, jewellery, images, etc., illustrating the history of Religion and Art in the Far East. (*Open every day, except Monday, from 12 to 4 or 5.*)

A little beyond the Musée Guimet, between the Avenue President Wilson and the Rue Pierre Charon, is the **Musée Galliera** (Plan E 4—*open from 10 to 4, in summer to 5. Closed Monday and Tuesday morning. Sunday and Thursday free; other days, 1 franc.*) It was built by the late Duchesse de Brignolle Galliera, to hold her art collection, at a cost of £212,000. At her death she bequeathed the collection to the city of Genoa, and the building to the city of Paris. The museum contains some good examples of Sèvres pottery, a few pictures and some sculpture; also specimens of the work done in the Paris technical schools, but there is little of interest, except the Palace itself, and the tourist who is pressed for time may dispense with a visit.

One of the principal features of interest in the view from the Trocadéro is—

### The Champ de Mars.

(Plan F 4 and 5.)

This, the site of many of the Exhibitions, is a large rectangular expanse, bounded on the north by the Seine, westward by the Avenue de Suffren, eastward by the Avenue de la Bourdonnais, and on the south by the great **Ecole Militaire**, erected in the reign of Louis XV. for the education of five hundred *gentilshommes* for the military career. In 1792



*Photos by]*

*[Levy, Sons & Co.*

THE TROCADÉRO—THE GRAND PALAIS—THE PETIT PALAIS.



*Leroy, Sons & Co.,*

THE EIFFEL TOWER.

*[London.]*

it was turned into a barrack, and is now the Ecole Supérieure de Guerre. Napoleon I. was a pupil in the Ecole Militaire.

Crossing the **Pont d'Iéna** we reach—

### The Eiffel Tower.

Plan F 4.

**Ascents.** Weekdays: to 1st platform, 1 fr.; 1st to 2nd platform, 1 fr.; 2nd to summit, 1 fr.; total, 3 frs. Sundays and holidays: to 1st platform, 50 c.; 1st to 2nd, 50 c.; 2nd to summit, 1 fr.; total, 2 francs.

For those who do not intend to make an ascent, the best plan will be to drive round to the front of the Tower, and then walk under and around it, in order to form some idea of its colossal proportions. A separate afternoon could pleasantly be employed in the ascent, for the panorama can hardly be equalled in extent or interest.

The Eiffel Tower was the crowning labour of its constructor, M. Eiffel. Its dimensions are bewildering. Fancy five London "Monuments" one on top of another, and you have the height of the Eiffel Tower. The base covers an area of two and a half acres (10,500 square metres). There are three storeys, with cafés and restaurants on the first and second. A glass cupola, surmounted by a powerful electric light, forms the apex of the third storey. The lightning protector surmounting the whole stands just over a thousand feet above the ground. The first floor is about 186 feet above the ground; the second floor about 377 feet; the third floor about 924 feet; while the glass roof, surmounted by the electric light, rises 984 feet (exactly 300 metres). The military authorities have a station for wireless telegraphy on the top platform, whence messages are sent to all parts of France, to Algeria, and to more distant parts. Many enthusiastic amateurs in Great Britain and other countries are accustomed to "listen in" at intervals throughout the day. The ex-Kaiser is said to have cherished the ambition of unfurling a colossal German standard from the top of the tower.

The lifts on the lower storey contain a hundred persons; those on the second storey hold fifty persons each. Persons who like climbing stairs may mount to the second platform on foot, but the ascent from the second platform to the summit must be made by the lift. There are a theatre, a restaurant, a bar, etc., on the first platform, and stalls for the sale of postcards, medals, and other souvenirs on the second platform. As the view from this platform is very extensive, many visitors declare that "they can see as much as they want to see," and never go higher, but more

daring spirits are not satisfied until they have reached the summit. Here there is a huge cage, more than 50 feet square, shut in on all sides by glass ; so that, sheltered from wind and weather, the visitor who has climbed so high can contemplate at his ease a vast panorama of the city, stretched like a map before him, with the Seine meandering through it, and the open country as a background on every side. Above this room are meteorological observatories, etc.

We now proceed to the Tomb of Napoleon I.

We may either take a steamer (if one should be running) from the Trocadéro to the Invalides Pier, a tramway from the front of the Trocadéro Palace (Avenue du President Wilson), or a cab ; but the whole distance may be covered on foot in about fifteen minutes, the way being unmistakable, as the gilded dome of the Invalides is a conspicuous object from the Trocadéro or the Eiffel Tower.

### The Tomb of Napoleon I.

Plan F 6.

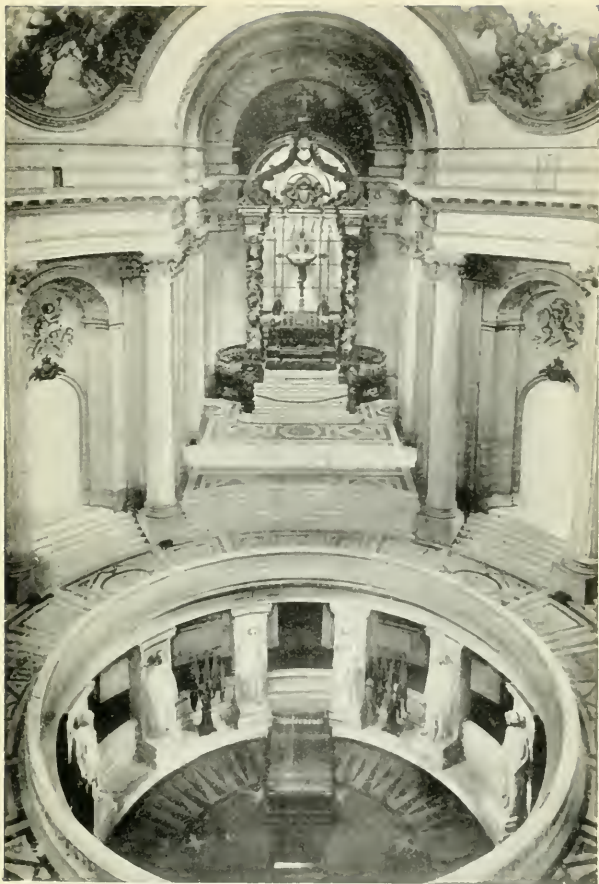
Open Sunday, Tuesday and Thursday from 12.45 to 4 (or 5), free. Wednesday, same hours. Admission 1 fr. Friday (free) *in summer only*.

The tomb of the great Emperor is one of the most impressive sights of Paris, and should on no account be omitted from the visitor's programme.

The dome forms in itself a separate church, and was erected by the famous architect *Mansart* in 1706. The entrance, for those who wish to see the Tomb only, is from the Avenue de Tourville, to the south of the Invalides. On entering, men will, of course, remove their hats, the building being sacred.

The handsome exterior elevation is adorned with Doric and Corinthian columns, and is approached by a broad flight of steps. Statues representing Justice, Temperance, Prudence and Strength, and effigies of Charlemagne and St. Louis add to its appearance. The height to the summit of the cross is 340 feet, the diameter of the dome 86 feet. Like St. Paul's, London, the outer dome is not of stone, but of wood covered with lead.

Within, the pavement displays a handsome mosaic design of the time of Louis XIV. In the chapels around the dome are the tombs of two members of the Bonaparte family : Joseph, King of Spain during the Peninsular War (died 1844) ; and Jerome, the Emperor's youngest brother, King



*Levy, Sons & Co.,]*

*[London.*

TOMB OF NAPOLEON I, HÔTEL DES INVALIDES.





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*[London.*

DÔME DES INVALIDES.



of Westphalia (died 1860), and also the tombs of Turenne and Vauban. Through the stained-glass window beyond the crypt can be seen the *Eglise Saint-Louis* (p. 96).

From the floor of the church, the spectator, leaning over a balustrade, looks down into the open crypt, 20 feet deep and 36 feet in diameter; and here, exactly beneath the lofty dome, in a sarcophagus of red Finland granite, the gift of the Emperor Nicholas of Russia, are deposited the remains of the great Napoleon. It was in 1840, nineteen years after his death, that the Emperor's remains were brought to France by the Prince de Joinville, a son of King Louis Philippe, in the warship *La Belle Poule*, in fulfilment of the dead Cæsar's wish, expressed in his will, and now inscribed over the bronze entrance to the crypt: "*Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé.*"<sup>1</sup> As a work of art, the Emperor's tomb is characterized by a grandeur and solemnity thoroughly in keeping with the circumstances. The lighting is most cleverly and effectively arranged. Twelve colossal figures, representing the chief victories of Napoleon, surround the gallery and contemplate the sarcophagus. They are among the best works of *Pradier*. Between the statues are fifty-four flags, arranged in six trophies. They were taken at the Battle of Austerlitz. The mosaic pavement represents a laurel wreath.

The dome, looking down upon the crypt, is divided into two sections, the lower containing in its twelve compartments statues of the apostles, and the higher, inside the cupola, St. Louis offering to the Saviour the sword with which he has fought for the Christian faith. The crypt itself is entered from the Church of St. Louis, but admission can only be procured by a permit from the War Minister, or the Minister of Fine Arts.

Beyond the Tomb, a gateway admits the visitor to the courtyard of the—

### Hôtel des Invalides.

Plan F 6.

Open Sunday, Tuesday and Thursday free; Wednesday, 1 franc. Same hours as Tomb of Napoleon (*see above*). Closed on Fridays.

Most visitors are content to walk through the courtyard and inspect the frescoes, perhaps visiting the Dining Hall,

<sup>1</sup> "I desire that my ashes repose on the banks of the Seine, in the midst of the French people whom I have loved so well."

but, if time and inclination permit, several hours can be spent in inspecting the Museum of Artillery, Armour and War Costumes.

This great institution, one of the most interesting sights of Paris, corresponds in intention and design to our own Chelsea Hospital. It was founded by Louis XIV., in 1670, for the reception of soldiers who had grown old or had been wounded in the service of their country.

The chief front is towards the Esplanade des Invalides, a handsome square extending from the Quai d'Orsay to the Jardin des Invalides, and the principal entrance faces north. Entering from the Esplanade, the visitor finds himself in the "Jardin," or rather the outer court, and notices the "batterie triomphale" of fourteen guns and four mortars, used for firing salutes, and some Algerian and other cannon. Notice the fine statue of Prince Eugène, by *Dumont*, in front of the principal façade, which is above 650 feet in length, and three storeys high. Over the chief entrance, in the centre, is a bas-relief of Louis XIV., on horseback, surrounded by Justice and Prudence. The front half of the building behind the façade is divided into five courts—the central or *Cour d'Honneur*, with two courts, the *Cour d'Angoulême* and *Cour de la Victoire*, on the west; on the opposite side the *Cour d'Austerlitz* and *Cour de la Valeur*. The western side is occupied by the Museum of Arms and Armour (*Musée d'Artillerie*), the eastern by another military museum, and the refectories, dormitories, etc., of the inmates. Behind this portion, directly at the back of the *Cour d'Honneur*, is the Church of St. Louis, and behind this the Dome, beneath which rest the remains of the first Napoleon.

In the later period of the War the **Cour d'Honneur** was crowded with trophies taken from the Germans. Many of these have been removed, but there remain specimens of the different sorts of cannon, mortars, trench mortars, grenade-throwers, machine guns and other weapons. Towards the far end of the courtyard are examples of German flying-machines—a "Fokker" and a "Gotha"—but the principal exhibit is the *restaurant car* in which the Armistice was signed on the 11th November, 1918.

There are two museums leading out of the *Cour d'Honneur*; that on the right-hand (west) side of the *Cour* is known as **The Musée de la Guerre**. On entering, the visitor steps into a vestibule in which are various cannon, including two Spanish pieces from Mexico, two others of Algerian manufacture, a wooden, iron-hooped piece from Cochin China,

and some Roman military antiquities from the Rhine. To the right and left of this vestibule, looking on the Cour d'Angoulême and the Cour de la Victoire are : On the ground floor two Halls of Armour, and on the first floor Models of Artillery and Costumes of War.

The two **Salles des Armures**. The hall on the right of the vestibule and its annexe (called " 2ème Galérie ") contain a superb collection of suits of armour, from the fifteenth to the seventeenth century, with helmets, cuirasses, shields, coats of mail, etc., from the Middle Ages downwards. Note especially the splendid suits of armour of the French kings from Francis I. to Louis XIV. ; the specimens of inlaid armour, French and Italian, of the sixteenth century ; the collection of swords, and the Italian suit of armour after designs by Giulio Romano. All the specimens are plainly and adequately labelled. The hall on the opposite side of the vestibule, called **Première Galérie des Armures**, contains, besides suits of armour belonging to the Montmorencys, the Guises, Turenne and other celebrities, a splendid collection of guns and pistols, some in the highest style of ornamental art, including a gun and pistols ornamented with diamonds and other precious stones, intended by Napoleon I. as a present to the Emperor of Morocco, and a collection of French standards illustrating the periods from Charlemagne downwards.

Sketches, drawings, models, etc., connected with the **History of the Great War** fill the rooms on the first floor. In one corner is " Old Charley," the aeroplane in which Guynemeyer brought down 19 German airmen ; also a portrait of that celebrated " ace," by *Berne Bellecour*. But the rooms are low and badly lighted, so that even on a bright day the pictures cannot be well seen.

The second portion of this interesting Museum, which is approached by a passage between the Cour de la Victoire and the Cour d'Angoulême, consists first of an entrance hall, containing a collection of Oriental weapons ; and then of two **Salles des Armes blanches et Armes à feu**. We have here, in a series of four rooms, a systematic collection of weapons with wooden shafts, firearms, etc. Among them are historic weapons, such as the sword of Marshal Augereau and that of the republican General Hoche ; war-saddles of the Emperor Maximilian II., Napoleon I. and others ; modern helmets, crossbows, etc., etc. On the first floor of the central pavilion is the **Bibliothèque**, comprising 60,000 volumes, including some very curious manuscripts. Here, in the Salle du Conseil, is to be seen the cannon-ball that killed Marshal Turenne at Sassbach, in 1675. The **Salle**

des Maréchaux contains portraits of some of Napoleon's generals, and in the vestibule are various relics and memorials of the great Emperor.

The *Église Saint-Louis* is at the back of the Cour d'Honneur, and adjoins the Tomb of Napoleon. The interior, consisting of a lofty nave and two aisles, contains a number of flags and banners, trophies of French victories in different parts of the world. Various Marshals of France and Governors of the Invalides have monuments in the church. Among the persons buried in the vaults are Marshal Turenne; Generals Jourdan and de Moncey; Marshal Duroc, the friend of Napoleon I.; General Bertrand, who accompanied the Emperor to St. Helena, and remained faithful to him till his death; Marshal Mortier, who was killed by the "infernally machine" of Fieschi in the attempt on the life of Louis Philippe in 1834, and the other victims of that diabolical outrage; besides Grouchy, to whose absence Napoleon ascribed the defeat at Waterloo, Marshal Bugeaud, famous for his exploits in Algeria, and others. Here, too, are deposited the heart of Vauban, the great military engineer; of Kléber, the brave republican general assassinated in Egypt; General Négrier, and Mlle. de Sombreuil, who, in the Revolution, drank a goblet of blood as the price of her father's life.

A few minutes' walk from the Invalides will bring us to the—

### Chamber of Deputies.

Plan E 6.

**Admission.**—When the Chamber is not sitting, one of the *gardiens* will show visitors over the Palais for a gratuity, but during the session it is necessary to have a permit from a Deputy, or to make written application to the *Secrétaire de la Questure*.

The French Parliament House is a handsome classical building, with Corinthian columns and a sculptured pediment, adorned with statues of Minerva, Themis and other personages symbolic of the majesty and beneficence of law and order. The celebrities of France connected with good government and administration are represented by figures of Sully, Colbert, d'Aguesseau and l'Hôpital. The *Salle des Séances*, where the sittings are held, is a handsome semi-circular hall with Ionic columns; in the *Salle du Trône*, or throne room, are some fine paintings by *Eugène Delacroix*. The library contains 150,000 volumes.

If the *Palais Bourbon* should not be open, the visitor can, on leaving the Invalides, take a taxi, or the omnibus Y

(Grenelle—Porte St. Martin) which passes the gates, and descend at—

### The Palais Royal,

(Plan E 8.)

originally built for the great Cardinal Richelieu, in the reign of Louis XIII., and called the Palais Cardinal.

The Palace was considerably altered and modified under Louis XIV. and subsequently became the residence of the Dukes of Orléans. Under Louis XVI. it was occupied by Philippe, Duke of Orléans, surnamed Egalité, the father of King Louis Philippe, who himself lived here between the Restoration and his accession to the throne in 1830. It was partly burned down by the Communist mob in 1871. Under the second Empire the Palais Royal was the residence of Jérôme, the youngest brother of the great Napoleon, and of his son, Prince Jérôme Napoleon.

The shops round the garden were built in the first instance by Duke Philippe Egalité, who, being greatly in debt, thus turned his palace into a source of revenue. It was in the garden of the Palais Royal that the hot and eloquent Camille Desmoulins, in 1789, mounting on a chair, delivered the fiery oration in which he urged those present to bind themselves by the symbol of a green leaf to stand together for the purpose of achieving freedom for France. Under the Restoration, the Palais Royal had a bad reputation as the headquarters of the numerous gambling-houses that were regularly farmed and paid a tax to the State. After the abolition of those dens of iniquity, the Palais regained a more respectable fame, and was noted for its restaurants and its jewellery shops—especially cheap jewellery. It was then a popular resort, but the tide of fashion has turned, the Palais is neglected and many of the shops and restaurants are closed, though some few of each still remain.

Leaving the Palais Royal by the farther or north side, and following the Rue Vivienne, a walk of five minutes will bring us to the square in which is situated—

### La Bourse.

(Plan D 8.)

Its proximity will be evident some distance before the building is reached, for it is perhaps the noisiest stock exchange in Europe. The "hours of business" are 12 till 3. Visitors may ascend the staircase on the left-hand side and

look down upon the turbulent scene, but ladies are not admitted.

The Bourse is modelled on the Temple of Vespasian in Rome. It forms a great parallelogram, about 220 feet long, 135 feet broad and 100 feet high. The exterior is adorned with sixty-six Corinthian columns, and approached by a broad flight of steps at each end.

We may now retrace our steps, taking the Rue de la Banque, and thus passing the **Banque de France** (formerly the *Hôtel Vrillière*), which is under Government control and possesses the sole right of issuing bank-notes in France. A branch of this establishment occupies the old Salle Ventadour, formerly the Italian Opera.

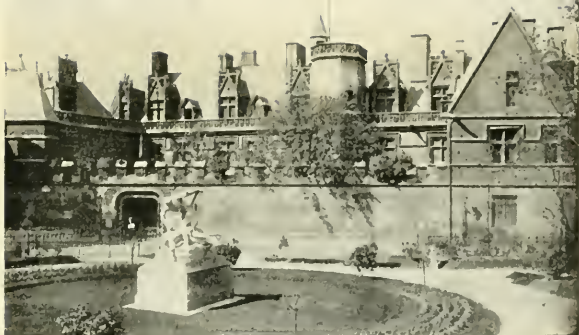
Again crossing the Palais Royal, we regain the Rue de Rivoli, and enter the—

### Jardin des Tuileries.

(Plan E 7.)

The gardens occupy the site of the magnificent palace that was for three centuries the abode of the sovereigns of France. The Palace was begun by order of Catherine de Medicis, in 1564, continued by Henry IV, and completed under Louis XIV. It took its name from the fact that it was erected on a site occupied by brick-fields or tile-works (*tuile*, a tile). The Tuileries Palace was stormed by the people of Paris on August 10, 1792. During the first Empire it was the residence of Napoleon, and subsequently of Louis XVIII., Charles X. and Louis Philippe. In 1830 it was again ransacked by the mob; and in February, 1848, when Louis Philippe was driven from the throne, a choice collection of the riff-raff of the capital bivouacked in the halls of the Tuileries, and held high festival until driven out by order of the provisional government. Napoleon III. greatly enlarged the Tuileries and built the Pavillon de Flore. When the Communists obtained possession of Paris in 1871, they burned the main building, and the ruins were afterwards sold for building materials. The **Pavillon de Flore**, however, and the gallery along the Seine, now occupied by a portion of the Louvre Galleries, escaped with comparatively little damage. This part had been rebuilt in the style of the gallery of Henry II. by Lefuel, whose work was scarcely completed when 1870 brought the fall of the second Empire.





*Photos,* [Kuhn, E. N. A. and Levy.

HÔTEL DE CLUNY—PLACE DU CARROUSEL AND THE LOUVRE—  
CHAMBER OF DEPUTIES AND PONT DE LA CONCORDE.

*Paris.*





LEBRUN: THE ARTIST AND HER DAUGHTER (LOUVRE).

Parts of the wing of the Tuileries facing the Rue de Rivoli, and the Pavillon de Marsan, burned by the Communards in 1871, have been rebuilt; they extend from the Tuileries Gardens to the **Guichets**, or large-arched entrances leading to the—

### Place du Carrousel.

(Plan E 8.)

The Carrousel is the open place between the Louvre and the court of the Tuileries. The name originated in a minor knightly tournament given by Louis XIV. in 1662. Napoleon I. ordered the erection, on this place, of a monument to celebrate his victories of 1805 and 1806; and thus arose the **Arc de Triomphe du Carrousel**, designed by the Emperor's architects Fontaine and Percier, on the model of the arch of Septimius Severus at Rome.

The monument is 48 feet high, 63 feet wide, and 21 feet deep, and is profusely ornamented with sculpture representing the wars of the first Empire. Napoleon I. caused the summit to be adorned with the famous quadriga, or chariot with four horses, brought from St. Mark's at Venice, but in 1814 that trophy had to be sent back to its former home, together with other spoils of the Imperial Conqueror. By order of Louis XVIII. the vacant place was filled by another quadriga, the four horses being driven by an allegorical female representing the Restoration.

The **Statue of Léon Gambetta**, facing the Arc, is worthy of close inspection. It is a nation's appreciative memorial of this distinguished statesman, whose services raised him to the highest position under the Third Republic.

This will conclude what would be a full day's work in normal times, but which—owing to the changes in the hours (and sometimes the days) of opening—seems impossible under existing circumstances. The best advice to the tourist would be to follow the above programme so far as time, or fatigue, allow, and, then take it up where he left off on one of the following days.

## ITINERARY OF PARIS.

### SECOND DAY'S PROGRAMME.

The Louvre—Church of St. Germain L'Auxerrois.

**T**HOUGH in these itineraries we allot the Louvre a day to itself, that does not imply that the visitor should attempt to "do" this huge storehouse of art in the short space of six hours or so. Indeed, he could not if he would, as, for some reason—probably because the staff is not sufficiently numerous—there is no day in the week on which the whole of the eleven collections are open.

Those who really love Art, and have the time to spare, can profitably spend several days—perhaps it is no exaggeration to say weeks—in the galleries; and even the most superficial of sightseers can hardly fail to find something that will interest him.

We therefore recommend those who have the time to devote several mornings, or afternoons, to the Louvre, and the rest of the day to other sights. This can easily be accomplished, the Louvre being in a central position, with several lines of omnibuses passing its doors and a Metro. station close at hand.

### THE LOUVRE.

Plan E and F 8.

Open daily (Mondays excepted) from 9 to 5 in summer; in winter, 9 to 4.

Official Catalogues can be purchased either at the Louvre or at Paris bookshops.

The Palace of the Louvre is, with the exception of Notre Dame, the most ancient, as it is undoubtedly the grandest, monument of Paris. The original palace was built as a fortress by Philip Augustus, the contemporary of Richard Cœur de Lion and King John, and was enlarged and altered throughout successive centuries by various kings of France. As in the case of the Bastille, the lines of the original fortress, as revealed by recent researches, have been traced on the pavement of the present building. Charles V. (the Wise) con-

siderably enlarged the fortress, and under Francis I. the transformation from fortress to palace was begun by the construction of the southern and western façades of the present Louvre. Henry IV., Louis XIII. and Louis XIV. all contributed to the enlargement and embellishment of the palace, but as a royal residence it was superseded by the Tuileries. Louis XV. opened part of the palace to the public, and at the period of the Revolution the different objects and works of art from various palaces were collected here. The Great Napoleon enriched the collection with a number of pictures, etc., "conveyed" from different countries, and Napoleon III. conceived and carried out the design of uniting the Louvre and the Tuileries into a harmonious whole.

The Louvre now contains **Eleven Collections of Art Treasures**, forming one of the most magnificent and complete displays in the world, and comprising splendid galleries of paintings, especially rich in specimens of the Italian, Flemish, Spanish and modern French schools; Greek, Roman, Egyptian and Assyrian antiquities; sculpture; articles of jewellery, ancient and mediæval; porcelain; cameos; naval and ethnographical collections; and Oriental curiosities.

### Exterior.

The main building is in the form of a square around the large **Cour du Louvre**, looking upon the Rue de Rivoli to the north; upon the Place du Louvre and the Church of St. Germain l'Auxerrois to the east; the Quai du Louvre and the Seine to the south, and the Place du Carrousel to the west. Two long annexes stretch out towards the Carrousel, the northern extension being occupied by the Ministère des Finances and the southern extension by part of the collections (the *Galérie Daru*, etc.).

On the eastern front, looking towards the Church of St. Germain l'Auxerrois, is the **Colonnade**, a fine series of fifty-two Corinthian pillars, in pairs. The bust of the Grand Monarque on the pediment, and the inscription of Ludovico Magno, fix the period of this colonnade (1685). At the western extremity of the southern parterre is a portion of which the lower storey was built under Catherine de Médicis, and the upper under Henry IV. In the centre of this building is the **Pavillon de Henri Quatre**.

Beyond this, along the bank of the river, extends the **Galérie du Bord de l'Eau**, restored and beautified about 1850. The central pavilion, opposite the Place du Palais Royal, is

richly decorated. The façade of the **Pavillon de Rohan** is modern.

The interior court of the Louvre, one of the finest specimens of French architecture, exhibits various epochs of the art. On the south-western angle is to be seen the monogram of Henry II. and his Queen, Catherine de Médicis. The opposite corner of the western front of the court shows the cipher of Louis XIII. and his Queen, Anne of Austria. On the northern side of the courtyard the initials of Louis XIV. and of his Queen, Marie Thérèse of Spain, are to be seen; while the eastern façade exhibits eagles, commemorative of the first Empire.

The fine **Pavillon de l'Horloge**, also called **Pavillon de Sully**, after the famous friend and minister of Henry IV., occupies the centre of the western, or principal, façade of the court of the Louvre.

At the left-hand corner, on the Place du Carrousel, looking towards the old Louvre, is the **Pavillon Turgot**, with cariatides by Cavalier. Next are the **Pavillon Richelieu**, with Corinthian pillars and elaborate sculpture; the **Pavillon Colbert**, and the **Pavillons Daru, Denon** and **Mollien**, along the southern extensions and along the Place du Carrousel. The Pavillon Richelieu was burnt by the Commune, but has since been restored. The fine archways, known as the **Guichets des Saints Pères**, with a double entrance for carriages and two narrower arches for foot passengers, give access to the Rue de Rivoli.

Those who have but little time to spare may be reminded that the **Grande Galérie de Peinture**, with the masterpieces of the Italian, Spanish, Dutch and Flemish schools, is on the first floor of the façade on the southern side of the Place du Carrousel, extending along the Quai du Louvre, the pictures of the French School being in the same wing and floor, in the gallery looking towards the Carrousel Court; also that the Greek and Egyptian antiquities are on the first floor of the south wing of the part looking upon the Place du Louvre.

### The Sculpture Galleries.

To reach the principal entrance to the Louvre, enter the Place de Carrousel from the Rue de Rivoli, and after passing the Gambetta Monument, bear to the left; the door is halfway along the south side.

To the left of the Vestibule is the **Galérie Denon**, lined with bronze replicas of celebrated statues, among which the *Apollo Belvedere*, the *Venus of Medici*, and the *Arrotino*, or

Knife-grinder, demand notice. At the end of this Gallery is the Grand Staircase, leading to the picture galleries. Descending a few steps on either side of the staircase, we enter the **Salle des Prisonniers Barbares**, so called from three large figures of Asiatic princes in "composite" statuary, the bodies being of porphyry, and the heads and arms of marble. A statuette of Minerva, in alabaster and marble, should also be noticed. Thence the **Salle de la Rotonde** is entered; the most noticeable object here is a figure of a *Pugilist*. The paintings on the ceiling represent the *Creation of Man*, and are by Mauzaisse.

Turning to the right, we enter a suite of rooms constructed in the time of Catherine de Médicis. The first is the **Salle de Mécène**. A large bas-relief from the *Temple of Neptune*, at Rome, occupies the centre. The painted ceiling, by *Meynier*, represents "the world receiving the laws of Hadrian and Justinian." The next room, the **Salle des Saisons**, owes its name to the painting of the Seasons, by *Romanelli* (1617-62); round it are *Apollo and the Muses*, and other mythological subjects. On the right-hand wall is a bas-relief, *The slaying of a bull in honour of Mithras*—the Persian god of day. The **Salle de la Paix** is so called because the ceiling, by *Romanelli*, depicts *Peace as the fruit of War*, but there is nothing of striking interest in the room. The **Salle de Sévère** is also decorated with scenes from Roman history, by *Romanelli*; in the centre are figures of a Roman citizen and his wife in the characters of *Mars and Venus*.

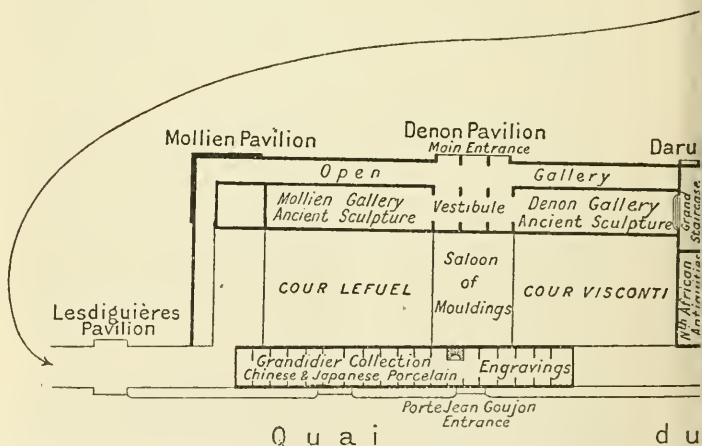
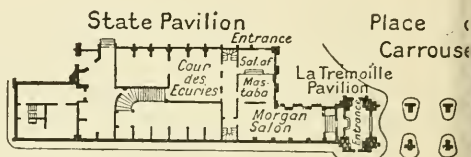
In the **Salle des Antonins** are a fine statue of the *Emperor Trajan* and two colossal heads of *Lucilla* and *Antinous*. The ceiling-paintings are by *Romanelli* (*Esther and Ahasuerus*) and other artists. The window at the end of this room looks on the quay, and there is a legend that from this window Charles IX. fired on the flying Huguenots on the night of St. Bartholomew. As a matter of fact, the window was not built till some years later. Turning to the right, we enter the **Salle d'Auguste**; the ceiling is adorned with a fine painting of the *Assembly of the Gods*, by *Matout*, but there is nothing of great artistic merit among the exhibits, the Romans being greatly inferior to the Greeks in the matter of sculpture.

Retracing our steps to the Rotunda, we turn to the right into the **Salle Grecque**, or *Salle de Phidias*. It contains some bas-reliefs from the island of Thasos, and fragments of the *Frieze of the Parthenon*, the work of Phidias or his pupils. Leading from this room is the **Corridor de Pan**, so named from an indifferent statue of that god—behind two pillars, on the right. Figures of *Diana* and a *Roman Empress as Diana*, are worthy of attention. In the next room, the **Salle du**

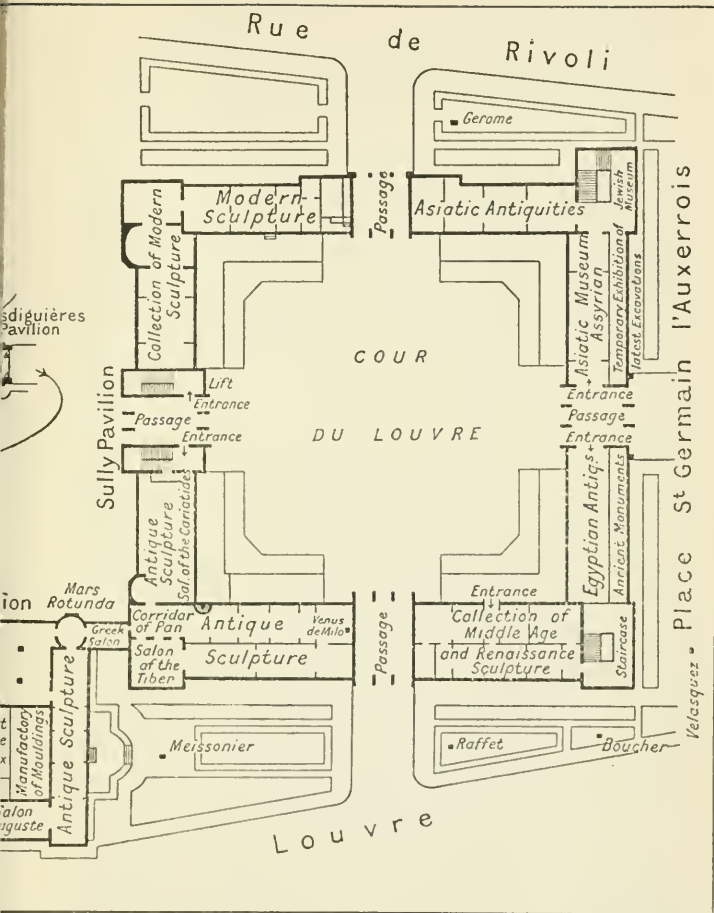
# THE LOUVRE MUSEUM

## GROUND PLAN

0 50 100 Yards







**Sarcophage de Médée**, notice two beautiful figures of *Athéné* (Minerva) and a *Venus Aphrodite*. The *Hermaphrodite of Velletri* gives its name to the Salle in which it is placed, and a fine *Venus Marine* merits inspection. In the **Salle du Sarcophage d'Adonis** notice another *Venus Aphrodite*, and a *Venus and Cupid*. The **Salle de la Psyché** contains the *Psyché* from which it derives its name, and two very fine marble thrones.

We now come to the **Salle de la Venus de Milo**, in which is placed the world-famed statue found by a peasant in the island of Melos, or Milo, in the year 1820, and sold to the French Government for £240. In a glass case, on the left, are fragments which are presumed to be portions of the original statue, but they appear to be of inferior workmanship. To the right is the **Salle de la Melpomène**, named after the huge statue of *Melpomène*. It is one of the largest antique statues in existence, being 13 feet in height, and is carved out of a single block of marble. In front of the statue is a fine mosaic floor, by *Belloni*, after designs by Gerard, representing *The Genius of Napoleon bringing peace and plenty by means of Victory*. Two small statues of *Euterpe* (on either side of the figure of Melpomène) and another of *Thalia* merit inspection. The next room is the **Salle de la Pallas de Velletri**; the statue from which it takes its name is on the right-hand side, but the principal attraction is the beautiful figure of *Venus*, known as the "Venus of Arles," which was found at Arles, in Provence, in 1651. It is believed to be a copy of a work of Praxiteles. Close to it is another celebrated work, the *Apollo Sauroctonus*, "the lizard slayer," because the right hand originally held a dart, and appeared to be about to kill the lizard which is running up the trunk of the tree. The *Hero fighting* is the principal feature of the **Salle du Héros Combattant**. It was executed by *Agasias of Ephesus*, a sculptor who flourished in the first century B.C., but is possibly a copy of a work of an earlier date. In *Atalanta*, the action of running has been well caught, and *Marsyas* is a powerful but repulsive representation of the unfortunate rival of Apollo, whom the god commanded to be flayed alive. The **Salle du Tibre** is so named from a colossal recumbent figure of the *God of the Tiber*. Close to it stands *Diane à la Biche* (Diana with the fawn)—a beautiful figure, which has been copied hundreds of times in every size and in every sort of material.

We now cross the Corridor de Pan and enter the **Salle des Cariatides**, so called from the cariatides which support the gallery at the end of the hall. It was originally the Salle des Gardes, and has been the scene of many historical events. Henri IV. was married to Margaret of Valois in this hall,

and here his body was laid after his assassination. Molière acted in several of his own plays in this room, and it has also been the scene of many other comedies, and some tragedies, which were real and not theatrical.

Among the many objects worthy of notice may be specified the *Young Bacchus*, a remarkable portrait statue of the great Greek orator, *Demosthenes*, and the *Discobolus*, or "quoit-player."

By far the most popular of the exhibits are two large alabaster "fonts," one at each end of the hall. A person bending over one of these fonts, and speaking in a low, clear voice, will be heard distinctly by those standing round the font at the other end of the hall, the sound seeming to come out of the bottom of the vessel. The explanation of this curious acoustical property is that the sound waves are "focussed" by the shape of the vessel, reflected from the arched ceiling, and fall into the font at the other end. The two persons conversing should face each other; when there are many visitors in the hall, the effect is spoiled by the tramping of feet.

The four cariatides at the end of the hall are the work of the celebrated French sculptor, *Jean Goujon*.

### The Picture Galleries.

The visitor should, when he has inspected the Salle des Cariatides, return to the Grand Staircase. At the top of this staircase stands the *Nike* or Victory of Samothrace—one of the grandest examples of Greek art which has come down to us, and worthy to rank with the Venus of Milo as one of the masterpieces of sculpture. It was erected to commemorate a naval victory gained by Demetrius Poliorcetes *circa* 305 B.C., and represents a figure of Victory, standing on the prow of a vessel, and giving the signal to advance. The artist has so cunningly caught the action of the wind on the drapery that the vessel appears to be rushing forward rapidly. It is badly mutilated, but, as a great critic has observed, the mutilations seem rather to add to than detract from its grandeur.

After passing the Victory, keep to the left, and ascending a few steps, enter a small circular room, and turning to the right, pass between two fine iron gates into—

### The Gallery of Apollo,

the most magnificent hall in the Louvre, and one of the most beautiful in the world. It is 210 feet in length and profusely decorated with gilding and paintings. It was begun under Charles IX., and completed in the reign of Henry IV.; destroyed by fire in 1661, it was rebuilt the same year

by *Lebrun*. In 1851 it was reopened to the public, and *Delacroix* was commissioned to paint the central panel of the ceiling, which represents "Apollo slaying the Python." Along the right wall are twenty-eight panels filled with portraits of some of the kings of France and of the artists who at various times contributed to the construction and decoration of the Louvre. They are executed in Gobelins tapestry, but it is almost impossible to tell them from oil paintings.

Down the centre of the hall are glass cases filled with caskets, reliquaries, enamels, vases in rock-crystals, and other artistic and valuable objects. In the middle of the room is a glass case containing all that are left of the *Crown Jewels* of France; namely the Crown of Charlemagne; the Crown of Louis XV. (set with false stones, it is said); a sword with diamond-encrusted hilt, which belonged to Napoleon I.; a watch encased in diamonds, given to Louis XIV. by the Dey of Algiers; and the splendid diamond known as the *Regent*—which, if not the largest in the world, is esteemed the purest. It was purchased by the Regent Orléans for £130,000; its estimated value at the present day is close on £500,000. During the Revolution in 1792, it was stolen, and found a year afterwards in a tavern. The smaller, but very valuable, diamond by its side was stolen at the same time, but was found, a few months later, on the roof of a house in the *Marché St. Honoré*.

Leaving the Hall by the door on the right at the far end, we enter Room IV, the—

### Salle Carrée.

Close to the left on entering is "St. Michael overthrowing Satan," by *Raphael*. This celebrated picture was painted for Francis I., and was so greatly admired by Louis XIV. that he had it placed over his throne.

"The Pilgrims at Emmaus," by *Titian*. The figure on the left is said to be a portrait of the Duke of Mantua; the Cardinal on the left his brother, and the page his son. "The Marriage at Cana in Galilee," by *Paul Veronese*, is one of the largest easel pictures in the world, as it measures 31 feet by 22 feet, and contains more than a hundred figures. Some of them are supposed to be portraits of contemporary royal personages—Queen Mary of England, Francis I., Charles V., and Solymán II.—but there does not appear to be any ground for the supposition. It seems certain, however, that Veronese depicted himself and some of the other Venetian painters among the musicians in the foreground. Veronese, in white,

plays a violoncello, and Titian a bass viol; the other violoncellist is said to be Tintoretto, and the flautist, Bassano.

The other pictures "on the line" are "Susannah," by *Tintoretto*; "Christ with the Crown of Thorns," by *Titian*; "The Pilgrims at Emmaus," by *Paul Veronese*; "The Holy Family," by *Raphael*, generally called the Holy Family of Francis I., because it was "commissioned" by Leo X., as a present to that monarch; "The Entombment of Christ," by *Titian*; and "Susannah and the Elders," by *Paul Veronese*; "Antiope," by *Correggio*, is one of the most celebrated pictures in the world. The attitude of the principal figure is somewhat ungainly, but this fault is more than redeemed by the splendid colouring. Theophile Gautier said that "Time had only made the colours more agate-like." The picture was once the property of Charles I. of England, who sold it to the Dutch banker, Jabach, from whom Colbert acquired it for Louis XIV. Another "Antiope," by *Titian*, which hangs beside it, contains one of the finest nude figures ever painted by an Old Master.

In the corner of the room is a door leading to the **Salle Duehatel**, which contains "The Virgin and the Donors," by *Hans Memling*; "The Source," by *Ingres*—a beautiful nude figure, painted when the artist was 76 years old; "Ædipus and the Sphinx," by the same artist; and some fine frescoes by *Luini*. There is also a stall for the sale of photographic reproductions of the principal pictures.

Returning to the Salle Carrée, we cross to the door opposite to that by which we entered and find ourselves in—

### The Long Gallery,

confronted by a vista of 600 yards of walls, almost entirely covered with paintings. But before entering upon this somewhat formidable task it is better to turn sharply to the right into the **Salle des Sept Mètres**, which contains works by the early Italian masters. There is hardly one which does not merit the admiration of the visitor, but want of space precludes us from mentioning more than a few of the most notable works. *Cimabue*, "the father of modern painting," is represented by a "Virgin and Angels." As he was born in 1240 and died in 1302, this picture must have been painted more than 600 years ago. It used to occupy the place of honour at the end of the room—a place which is now filled by the "Coronation of the Virgin," by *Fra Angelico* (1387–1455). "The Virgin Glorious," by *Fra Filippo Lippi*, is a glorious picture, but of all the Virgins ever painted, none has

equalled that of the incomparable *Botticelli*, which seems to diffuse an atmosphere of beauty, poetry, and sanctity, and, as has been said, "to make a man better for having looked at it." Another painting by the same artist, though exceedingly beautiful, is inferior to the "Virgin." "The Holy Child and St. John"; a vigorous "Portrait of a Young Man," by one of his pupils or followers, and an "Old Man and Boy," by *Ghirlandajo*, are also fine examples of the Florentine School.

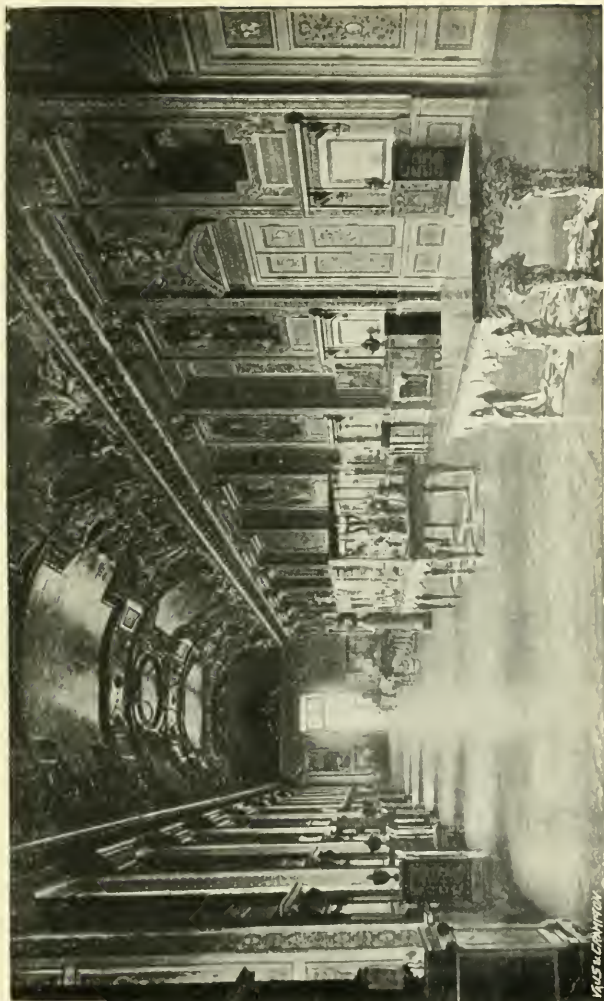
We now return to the Long Gallery, which is divided by arches into six compartments, and begin with the left-hand side of division A. It should be mentioned that nearly all the principal works are hung on the left-hand side, and the visitor may therefore spare himself time and fatigue by keeping to that side, glancing occasionally at the opposite wall, and crossing the gallery to inspect any picture which attracts his attention. It is impossible within the limits of this Guide to mention all the pictures—there are over 500 in this Gallery—displayed, and we can only call attention to works which should not be overlooked.

A. "St. Sebastian," by *Vanucci*; "St. Stephen preaching at Jerusalem," by *Carpaccio*; "Wisdom driving out the Vices," "Parnassus," "The Virgin of Victory," and "Calvary," by *Mantegna*. On right side, "Virgin," by *Vannucci*, and "Virgin and Child," by *Lorenzo di Credi*.

B. (Left side) "St. John the Baptist" and "Bacchus," by *Leonardo da Vinci*. A Holy Family, known as "The Virgin among the Rocks," is also ascribed to the same artist, but was probably executed by one of his pupils. Another Holy Family, generally known as "The Virgin with the Green Cushion," is by *Solario*. *Raphael* is represented by the "Virgin, Child and St. John"—usually known as "la Belle Jardinière"—and a still more beautiful example of the great Master's "Florentine period" of the same subject, and called "The Virgin with the Blue Diamond"; also the splendid portrait of "Balthazar Castiglione," and a "Portrait of a Young Man." "The Man with a Glove," by *Titian*, is another celebrated picture. It is said to be a portrait of a young Genoese nobleman—Girolamo Adorno—who died before the portrait was finished. "The Virgin with a Rabbit" is another fine example of the same artist; St. Catherine in this picture is believed to be a portrait of his wife. Notice also the portrait of Alfonso of Ferrara, and his "lady love," Laura di Dianti, by *Titian*.

On the right-hand side of this division are a "Holy Family," and "Charity," by *Andrea del Sarto*—"the faultless painter." His beautiful but dissolute wife, who served as the model



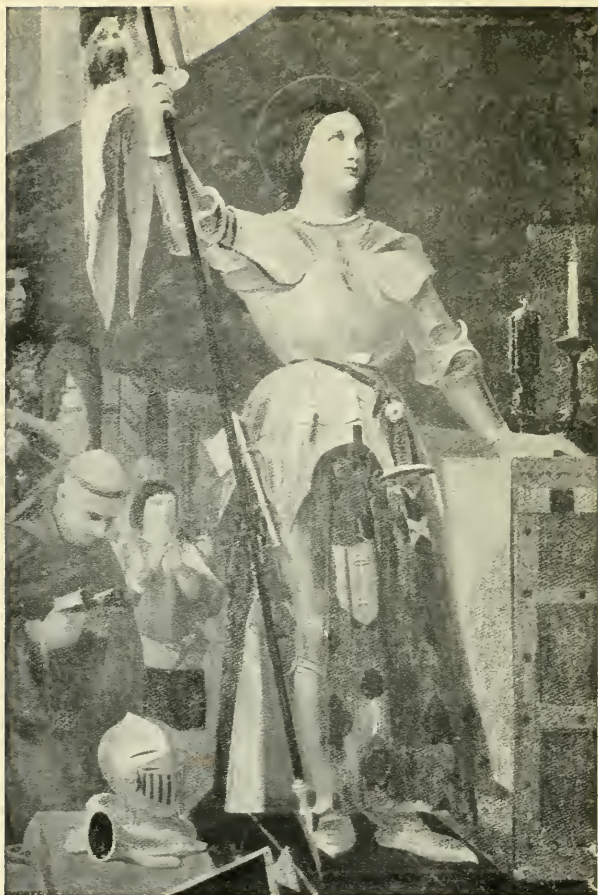


[Requisit.

GALÉRIE D'APOLLON, THE LOUVRE.

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INGRES: JOAN OF ARC (LOUVRE).

for all his Virgins and Saints, was anything but faultless, for she eventually ruined and then deserted him. "St. Cecilia," by *Zampieri*, should also be seen.

C. The central picture in this compartment is the world-famed "Gioconda" of *Leonardo da Vinci*. It is a portrait of Madonna Lisa, the wife of Zanobi del Gioconda. Legends relate that the artist was four years painting the portrait, that he employed musicians to play and sing to her during the numerous sittings, and that he ended by falling in love with his model. At any rate, he achieved a picture which has delighted, and puzzled, beholders during a dozen generations. Francis I. bought it for "4,000 golden florins"—he might possibly have known the lady, who was his senior by some years—and it has always been deemed one of the most remarkable pictures ever painted. Of late years, much ink has been spent by critics in trying to read into "the strange, ineffable smile" meanings which, it may safely be asserted, never entered the head of either the painter or the lady. The picture was stolen in August, 1911, but was found in Italy, two years later, and restored to the Louvre.

Flanking the Gioconda are "Mystic marriage of St. Catherine," by *Correggio*; "Rustic fête," by *Giorgione*, and a "St. George," ascribed to *Raphael*, but possibly the work of his pupil, *Giulio Romano*. In the centre of the room is a "Virgin, Child, and St. Anne," by *Leonardo da Vinci*, and on the opposite wall an "Allegory" and a "Portrait of Francis I.," by *Titian*, and "Jeanne d'Aragon," by *Raphael*.

D. This compartment is devoted to Spanish art. A large picture by *Murillo*, called generally "The Angels' Kitchen," illustrates a legend of a Spanish monastery. A saintly monk, whose business it was to prepare a meal for the brethren, neglected his culinary duties and went into an ecstasy of prayer, but a troop of angels appeared and did the cooking. *Velasquez* is represented by two portraits (one full length) of Philip IV.; the "Infanta Marguerite"—a delightful little child—and "Queen Marie Anne."

Near by is *Murillo's* celebrated picture of the "Beggar Boy," "seeking to disembarass himself of that which incommodes him," as a French critic puts it—or, in plain words, catching fleas. Too well known to need description is the same artist's "Immaculate Conception"—a splendid picture, though somewhat lacking in force—and the only one of "the twelve great pictures of the world" which the Louvre possesses, unless the "Gioconda" be included in the list. It was conveyed—in both senses, including the Falstaffian one—from Spain by Marshal Soult, and being in his private collection, was not restored to its rightful owners when, at

the fall of Napoleon, France was compelled to give up the loot acquired by the conqueror's armies.

There are also several portraits by *Goya*—an artist whose work is a strange mixture of crudity and genius, and who is said to have once painted a picture with a fork.

On the other side of the gallery are *Guido Reni's* "Magdalen" and "Ecce Homo," and a fine "Interior of St. Peter's at Rome," by *Panini*.

E. Flemish School. Left side: "A Kermesse" (a finely-painted picture with an immense amount of work in it). "The Flight of Lot," "Triumph of Religion," and a "Portrait of his Second Wife," are all by *Rubens*. Here also is *Van Dyck's* well-known full-length portrait of Charles I. of England. It was bought by Mme. Du Barry, who is said to have utilized it as a sort of "object lesson" for Louis XV. An observant critic—of what *Sterne* called the "foot-rule" order—has remarked that the King is wondering why his valet let him come out with two left-hand gloves.

On right side: "Village fête," by *Teniers*; "Adoration of the Magi," by *Rubens*; "Venus asking Vulcan for arms for Æneas," by *Van Dyck*, and a fine *Teniers*.

F (marked VI) contains two grand landscapes by *Ruysdaels*, and the "Water Mill," by *Hobbema*. The works of both these artists are now much sought after, and command enormous prices whenever examples come up for sale at "Christie's," but they were not esteemed during the artist's lifetime and both painters died in extreme poverty. *Rembrandt's* "Good Samaritan" will be familiar to many visitors, for it has been reproduced scores, if not hundreds, of times, as has also his "Portrait of himself."

On the right side of the hall are pictures by *Rembrandt*, *Cuyp*, and the cheeky, chubby "Gipsy Girl" of *Franz Hals*.

This finishes the Long Gallery, and we now enter the—

### Salle Van Dyck,

which is perhaps so called because it contains more of *Rubens* than it does of *Van Dyck*, though the latter here certainly excels in quality, as an examination of the splendid portraits of "François de Moncade" and the "Duke of Richmond" will prove.

On leaving this room, descend a few steps and then turn to the *left* into a series of small rooms which surround the *Rubens Gallery*. They contain cabinet pictures, mostly of the Dutch School, some of which were formerly in the

La Caze collection, or in the Long Gallery. Those who can appreciate the minute pains of artists who "could show the motes in a sunbeam," or "spend three days painting a broomstick," will find much to delight them in these rooms, but want of space precludes us from mentioning more than a few of the exhibits.

**Room XIX.** "Benedicite," by *Maus*; "The Smoker," by *Brouwer*, and works by *Van Ostade* and *Wouwerman*, who never painted a picture without a white horse in it.

**Room XX.** "Christ in the house of Martha and Mary," by *Steenwyck*.

**Room XXI.** A Holy Family, generally called "The Carpenter's Home," by *Rembrandt*, and "The Angel Raphael leaving Tobit," by the same artist, and remarkable on account of the way in which the rapid flight of the angel has been depicted.

**Room XXII.** "The Dropsical Woman," by *Gerard Dow*. An unpleasant subject, but for technique and richness of colour, unsurpassed by any picture in the Louvre.

**Room XXIII.** "Bad Company," by *Steen*.

**Room XXIV.** "Reading the Bible," by *Gerard Dow*; "The Halt," by *Van Ostade*.

**Room XXV.** "River in Holland," by *Van Goyen*; "Cattle," by *Paul Potter*; and "Dutch Cook," by *Dow*.

**Room XXVI.** "The Storm," by *Cuyp*.

Passing across the end of the Rubens Gallery, and through a room filled with "Scenes from the Life of St. George" (French-Spanish School), we enter—

**Room XXIX,** which contains the magnificent "Virgin and Donors" of *Jan Van Eyck* (c. 1390–1440). He and his brother are said to have invented the art of painting in oils.

**Room XXX.** "A Banker and his Wife," and a "Virgin and Child," by *Quentin Matsys*. Originally a blacksmith, he fell in love with a young woman who refused to marry anybody but a painter; whereupon he went to Rome, studied for seven years, and came back to claim his bride, who certainly ought to have been proud of his talent and devotion.

**Room XXXI.** "The Dwarf of Charles V.," by *Moro*.

**Room XXXIII.** Fine portraits of Warham, Archbishop of Canterbury, Erasmus, Nicolas Kratzer, and Sir Richard Southwell, by *Holbein*.

The remaining rooms contain some works by Teniers, Van Dyck, Rubens, and others. We then pass through the **Rubens Gallery**, in which are huge cartoons, painted by Rubens—and his pupils—depicting scenes in the life of Marie de Medici, and come to a gallery in which is the **Chauchard**

**Collection**—cabinet pictures, mostly of the "Barbizon School," and including several fine *Corots* and a Daubigny.

Two short flights of stairs lead to several rooms in which are "The Mill," and several others by *Corot*; "1814" and others by *Meissonier*; "Girl reading," by *Henner*; and the celebrated picture, "The Angelus," of *Millet*.

Beyond the Chauchard Gallery is another long room, opened towards the end of 1921, and containing the **Schlichting Collection**—unimportant examples of Old Masters, furniture, and some beautiful miniatures and snuff-boxes.

We now have to retrace our steps, and about halfway down the Long Gallery enter a suite of rooms, the first of which is devoted to an exhibition of drawings by *Francesco Primaticcio*, and the other three to pictures by early French painters. Just beyond the last of these rooms is a staircase leading to the second floor, where are two rooms filled with examples of Japanese art, and other rooms containing "Lola de Valence" and "A Fifer," by *Manet*, several landscapes by *Sisley*, and a number of pictures and drawings by *Degas*. This collection, bequeathed to the Louvre by *Comte de Camondo* (d. 1911), is closed on Wednesday and Saturday.

Descending the stairs and turning to the left we enter **Room XIV** (French art of seventeenth century). Noteworthy objects in this room are the portrait of Cardinal Richelieu, by *Ph. de Champagne*; several pictures by *Le Sueur*; a "Seaport at Sunset," and other landscapes by *Claude Lorrain*, and "Louis XIV.," by *Rigaud*.

The domed corner-room (No. XV) which used to contain nothing but portraits, is now filled with examples of seventeenth-century art. A door from this room leads to **Room VIII**, generally known as the *Salle des Etats*. (N.B.—This room communicates at the other end with the Long Gallery, and the visitor who is pressed for time, or is beginning to tire of picture-gazing, may prefer to skip the rooms above mentioned, and take the second door from the Long Gallery instead of the first, but on no account should an inspection of the *Salle des Etats* be omitted, as it contains many masterpieces by artists of the last century.)

Those who knew the Louvre before the War will regret to find that many of their old favourites have disappeared from the walls; but some remain and are supplemented by recent acquisitions and pictures from other rooms in the Louvre. Amongst the present contents may be noted, "Dante and Virgil entering the Infernal Regions," *Delacroix*; "The Artist's Studio," by *Courbet*; "Roger delivering

Angelica"—a subject from "Orlando Furioso"—by *Ingres*; "Olympia," by *Manet*. "The Decadence of Rome," *Couture*; "The Raft of the 'Medusa,'" *Gericault*; "Gleaners," by *Millet*—considered by many as far superior to the much-belauded "Angelus"; "Spring," by the same artist. On a screen at the end of the room is "Homer deified," by *Ingres*—interesting on account of the number of "portraits" of celebrated men of all ages and all nations which it contains.

Returning to **Room XV** (do not omit to notice the beautiful domed ceiling), turn to the right into **Room XVI**. The works here are those of artists of the eighteenth and early nineteenth centuries; noticeable amongst them are "The Farm," *Audry*; "The Milkmaid" and the "Broken Pitcher," by *Greuze*—the latter perhaps the most be-copied picture in the world; "Portrait of Empress Josephine," by *Prud'hon*; "Justice and Divine Wrath pursuing Crime," by the same artist, and the delightful "Arrival of the Diligence," *Boilly*.

This room opens on a staircase facing the *Nike*, which we again pass and enter the Rotunda, but instead of turning to the right into the Gallery of Apollo, keep straight on and, passing through a room containing metal work of no great interest, enter the room with the singular title of The **Salle des Sept Cheminées**. Most of the works shown here date from the early part of last century, when the romantic and realistic schools were beginning to drive out the classical style. Here also many changes have taken place, but the room still retains *David's* huge picture of the "Coronation of Napoleon," and also the portrait of Napoleon by *Gros*. The well-known portrait of Madame Récamier, by *David*, has been moved here from the Salle des Etats; also "Aurora and Cephalus," by *Guerin*.

To the left of the door by which we entered is the *Salle Henri II*, which contains only a few pictures, and those so badly lighted that it is impossible to see them. Beyond this room is the **Salle La Caze**, named after a rich amateur who bequeathed his collection to the State in 1869. Most of the principal works have been removed to the small rooms surrounding the Rubens Gallery, and there is nothing of any great interest left.

Leaving by the door at the end of this Salle, we pass a staircase (leading to an exit), beyond which is the **Chapel**, which contains some antique bronzes. We next pass through a suite of five rooms filled with gorgeous specimens of **Old Furniture**. The fifth has a beautiful ceiling by *Carolus Duran*, but it is impossible to see it properly. Here we



take the first door on the right, and, passing through a sort of vestibule, with a charming ceiling of "Venus and the Graces," by *Hector Leroux*, enter a series of seven rooms filled with various pictures and drawings.

The first two rooms are devoted to an exhibition of the **British School**, which is but poorly represented, though there are examples of *Reynolds*, *Lawrence*, *Opie*, *Morland*, *Bonington*, *Constable*, and the delightful "Child with Cherries," by *John Russell*.

In the fourth room, "Spring" and "Harvest"—two beautiful landscapes by *Daubigny*—and "Virgin and Host," *Ingres*. The sixth room contains two fine *Corots* and the portrait of Cherubini, by *Ingres*; in the eighth are some fine pastels by *La Tour* and others. Some finely-executed small portraits by *Isabey* will be found in the next room, and in the last room a collection of old ivories, some of which date back to the seventh and eighth centuries.

Adjoining this is an exhibition of **pastels**, etc., for which an admission fee of one franc is demanded. The town of St. Quentin—of which *La Tour* was a native—possesses many drawings by that artist, which, during the War, were sent to Paris for safety, where they were exhibited, the proceeds going towards the restoration of the schools at St. Quentin. Most of the pictures have been returned, but others have taken their place, and the exhibition is still kept open for the same purpose.

Passing down a corridor, and through a room which contains some fine specimens of Moorish faience, we find, on the left hand, a staircase leading to the second floor, where there are four more rooms filled with pictures. The visitor who knew Paris before the War should not omit a visit to these rooms, which contain many old favourites removed from the Luxembourg, or from the Salle des Etats. Amongst them may be mentioned, "The Gleaner," by *Jules Breton*; "Ploughing," by *Rosa Bonheur*, and the gruesome but powerful "Execution at Grenada," by *Regnault*. It was painted in 1870, in an open-air studio at Algiers, and it is said that an old negress who stopped to look at the picture told the artist, "in six months' time your blood will flow like that." Six months later, *Regnault* was killed by a German bullet, at Buzenval. "Cock-fighting," by *Gerôme*; "The Church at Greville," by *Millet*, and two fine *Corots* should also be noticed.

Two other rooms contain the collection of cabinet pictures bequeathed to the Louvre by M. Thomy-Thiery, and containing many beautiful examples of the work of *Corot*, *Meissonier*, and others.



Descending again to the first floor, we cross the landing of a wide, stone staircase, turn to the right, and are among the **Assyrian Antiquities**. An interesting exhibit here is the capital and part of the shaft of an enormous pillar from the palace of Artaxerxes Memnon (405-361 B.C.). The roof of the palace was supported by thirty-six of these pillars, as may be seen by a model in the next room.

We next pass through five rooms which contain pottery, small articles in metal, some furniture, etc., and after crossing a hall come to the **Egyptian Antiquities**.

On a stand in the centre of the third room is the famous *Scribe*—a small figure of a man sitting cross-legged on the ground, with writing materials in his lap, ready to take down whatever his master dictates. The attitude and expression are life-like. Egyptologists declare that the statue dates from 2800 B.C. On the wall of this room hangs the *Book of the Dead* (2000 B.C.).

Continuing through these rooms, we reach the Salle des Sept Cheminées, and passing thence through the Salle La Caze find a staircase by which we may either ascend to the Marine Museum (if it should chance to be open) or descend into the courtyard and visit the Gallery of Modern Sculpture and the other Galleries on the ground floor.

In the former case it is necessary to premise that the **Marine Museum** is open on Thursday and Sunday from 12.30 to 4 p.m. It consists of more than twenty rooms, some of which are filled with Eastern curiosities, and the rest are devoted to the exhibition of models of ships and various articles connected with navigation; relics of the ill-fated La Perouse expedition, etc.

If, on the other hand, necessity or choice leads the visitor to select the sculpture and antiquities, he should descend the stairs, and cross the archway to the door opposite. On the ground floor is—

### The Gallery of Modern Sculpture.

(Closed on Monday and on Thursday and Sunday mornings.)

This was the only portion of the Museum which remained open during the War, as, owing to its position, it was practically safe from air-raids and "Bertha" shells.

There are several rooms, each named after a distinguished sculptor, some of whose works are sure to be found in the room.

The first is the **Salle de Coysevox**, containing the works of that sculptor, who excelled in portrait busts, and works by other artists of the time of Louis XIV. Beyond this is the **Salle de Puget**, including his Milo of Crotona, Perseus and

Andromeda, a statue of Louis XIV. by Girardon, etc. The next room is the **Salle des Coustou**, with the works of Nicolas and Guillaume Coustou, Allegrain, Falconet, Pigalle, etc. Next is the **Salle de Houdon**, with works of Houdon, Pajou, Bouchardon, etc., including busts of Washington, Franklin, and Voltaire. The **Salle de Chaudet**, besides Chaudet's works, has fine pieces by Canova, the "Soldier of Marathon" by Cortot, etc. Next is the **Salle de Rude**, with Rude's works, such as the "Mercury," "Jeanne d'Arc," etc., and some fine pieces, such as the "Sappho" and "Psyche," by Pradier. Next to it is the **Salle Carpeaux**, after which are some other rooms, the most noticeable of which is the **Salle Barye**, with some fine works by that great animal sculptor.

The north-eastern and eastern portion of the ground floor of the Louvre is occupied by Phœnician, Assyrian and Greek antiquities (*closed Thursday and Sunday mornings*). The **Assyrian Gallery**, to which the entrance is under the archway of the passage facing the Church of St. Germain l'Auxerrois, contains a collection of antiquities similar to the Nineveh sculptures in the British Museum. The specimens are chiefly the result of the researches of M. Botta, who laid bare the treasures of Khorsabad, as Layard subsequently did those of Nimroud. At the farther end of the Assyrian Gallery is the **Hall of the Sarcophagus of Esmunazar**, which, in addition to several sarcophagi, contains a collection of ancient jewels, ornaments, enamels, etc. Then comes the **Salle Phénicienne**, after passing through a vestibule containing a unique collection of sarcophagi. The Phœnician Hall contains a splendid vase, brought from Cyprus in 1866, and known as the Vase d'Amathonte, besides a number of antiquities collected by M. Renan.

The **Salle des Monuments de Milet**, as its name implies, presents the most curious and interesting antiquities found in Miletus.

The **Salle de Magnésie**, next in order, exhibits the Greek inscriptions brought from the temple at Magnesia, and some curious bas-reliefs representing combats of Amazons.

The southern half of the eastern portion of the Cour du Louvre is occupied by the **Galérie Egyptienne** and the **Galérie Algérienne** (*closed Thursday and Sunday mornings*). The Egyptian Gallery was arranged at the desire of King Charles X., in 1826, by the great antiquary and investigator, Champollion. It is rich in statues of Egyptian kings of the various dynasties. The specimens here, as in most parts of the Louvre collections, bear explicit descriptions.

The southern portion of the building, east of the passage looking on the Seine, is occupied by the Museum of—

## Sculpture of the Middle Ages and the Renaissance.

(Closed Thursday and Sunday afternoons.)

The entrance is from the court of the Louvre, eastern division of the south side. In the corridor on entering, notice the thirteenth-century statue of King Childebert, and the fifteenth-century figure of Anne of Burgundy, Duchess of Bedford, taken from her tomb.

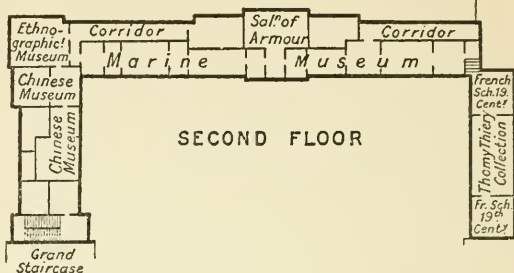
The **Salle de Jean Goujon** contains works by that sculptor, several of them taken from old churches, such as the "Christ and the Four Evangelists," from the Church of St. Germain l'Auxerrois. In the centre is *Goujon's* "Diana," from the Château d'Anet. Notice *Barthélemi Prieur's* monument to the memory of the Constable Anne de Montmorency, and *Germain Pilon's* marble busts of Charles IX. and Henry II. In the **Salon de Michel Ange** (Michael Angelo) are shown specimens of the Italian school (14-16th century), including some fine bronze bas-reliefs. Notice especially the two Slaves of *Michael Angelo*, and the "Robert Malatesta" of *Paolo Romano*. In the **Salle de Michel Colomb** are effigies of Louis XII. and Francis I., a group of painted sculpture representing the Nativity of the Virgin, a fine specimen of early sixteenth-century art; and a "St. George" by *Michel Colomb* himself. At the extremity of the hall on the other side of the Salle Jean Goujon is the **Salle des Anguier**. Notice here *Simon Guillain's* group from the monument of the Pont au Change, representing Louis XIII. and Anne of Austria, with the dauphin Louis, afterwards Louis XIV.

The **Salle de la Cheminée de Bruges** takes its name from a superb specimen of sixteenth-century art brought from a public hall at Bruges. Another interesting piece of mediæval work is the casting from the tomb of Charles and Mary of Burgundy at Bruges.

The **Salle Chrétienne** is most interesting from its various memorials connected with the first centuries of the spread of Christianity. The sarcophagus of Livia Primitiva, from Rome, is one of the most ancient memorials of Christian times. Next to this is the **Salle Judaïque**, containing antiquities connected with Palestine; the sarcophagi from the Tombs of the Kings; a monument of Herod; a Phœnician inscription recording the war of the Moabites against Israel at the death of Ahab, nearly 900 years before the Christian era, etc. This collection also has some very curious and ancient Jewish relics—coins, pottery, fragments of textile fabrics, etc.

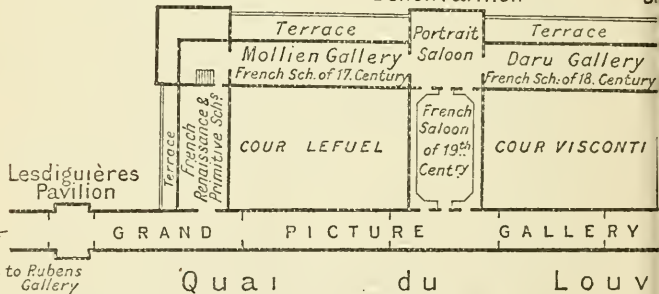
The **Museum of Engravings** (open daily except Sunday and Monday) contains specimens of engravings from the end of the seventeenth century to the present day. The entrance

# Rue de Rivoli



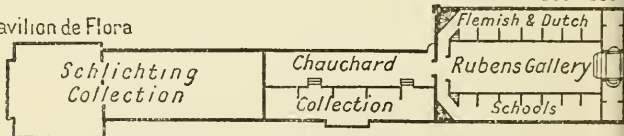
## Mollien Pavilion

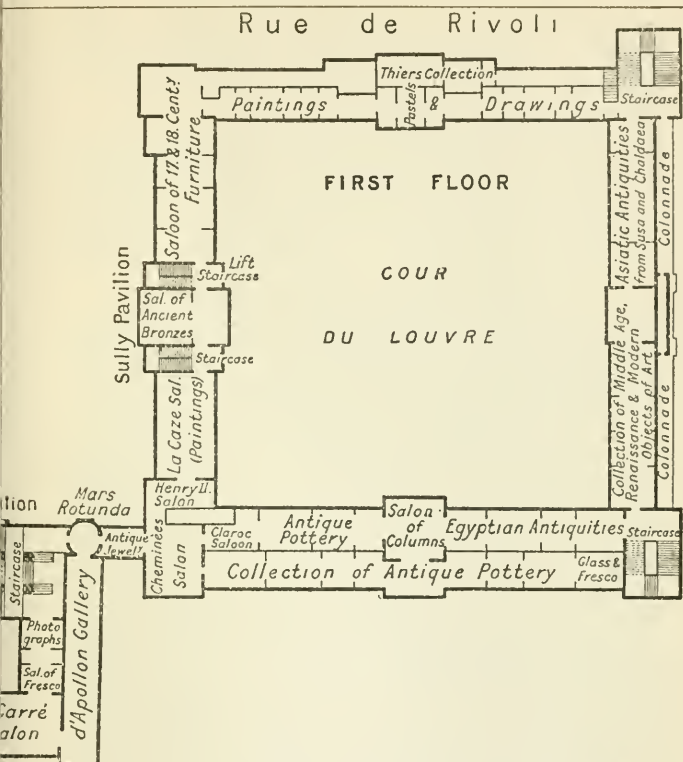
## Denon Pavilion



## Pavilion de Flora

## Pavilion des Etats





# THE LOUVRE MUSEUM

1ST & 2ND FLOORS

0 50 100 Yards

Grand Gallery

is by the Porte Jean Goujon on the Quai du Louvre. There is also an extension of the **Egyptian Department** in the Pavillon de Tremoille (entrance from the Place du Carrousel by a door a little to the west of the archway: open on Tuesday and Friday *only*, from 2 to 5.30).

We have thus endeavoured to give an idea of the contents of this vast treasure-house of art; visitors who desire to study it more particularly should procure the *Official Catalogue*, to be bought in the Louvre or from the Paris booksellers.

Leaving the Palace by the Place du Louvre, the visitor has before him—

### The Church of St. Germain l'Auxerrois,

(Plan F 8)

interesting alike for its architecture and for its historical associations. It dates from the twelfth century, but has, of course, been several times restored.

The façade is chiefly of the fifteenth and sixteenth centuries, though the principal door is of the thirteenth. The porch dates from 1435, but the fresco paintings which decorate it, though they look extremely old, are in reality modern. Some of the statues decorating the exterior date from the thirteenth century, but the statue of St. Michael that crowns the edifice is by *Marochetti*. Historically, this church will always be noted for the fact that from its tower, which faces the Louvre, was given the signal for the massacre of the Huguenots on St. Bartholomew's Day, August 24, 1572. In Paris alone, 500 persons of rank and 10,000 of inferior condition perished during this massacre, which was continued for days throughout France. In 1831, the Revolutionary party sacked the Church, which was afterwards turned into a Mairie, and was not reopened for worship until 1837.

The interior of the choir is of the thirteenth century, partly later; the nave, transepts and chapels of the fifteenth and sixteenth centuries. The church contains some fine sixteenth-century stained glass. Near the entrance to the right transept is a holy-water font in white marble, designed by Madame de Lamartine and executed by *Jouffroi*. In the Chapel des Catéchismes, is a curious "tree of Jesse" (14th century), and frescoes by *Amaury Duval*; over the transept entrance are frescoes by *Guichard*, and farther on a window of the twelve apostles by *Viollet-le-Duc*. In a chapel on the left hand is a picture of the Last Supper, supposed to be by *Luini*, and in another a Virgin and Child, by *Landelle*. There are also fine stained-glass windows by *Didron* and *Lusson*.

## ITINERARY OF PARIS.

### THIRD DAY'S PROGRAMME.

Opéra House—Conservatoire des Arts et Métiers—Archives Nationales—Imprimerie Nationale—Musée Carnavalet—Maison Victor Hugo—Place de la Bastille—Colonne de Juillet—Père Lachaise—Buttes-Chaumont—Place Vendôme—St. Roch—Bibliothèque Nationale.

**S**TARTING from the Madeleine, we pass along the Boulevards to—

#### The Opéra House.

(Plan D 8.)

A special paragraph may be appreciated by those who are desirous of seeing the house itself as much as the actual performance. The Opéra is generally open four times a week, namely, on Mondays, Wednesdays, Fridays, and Saturdays. The high-class seats require that ticket-holders shall present themselves in dress suit, etc. The fourth-tier places, however, require no special preparation, except that readers are strongly urged not to appear in light tweed tourist-suits, as, though they may be admitted, the impression produced is distinctly undesirable. These seats enable the holders to circulate freely on the grand staircase, through the *foyers* or reception, waiting and refreshment rooms, and in fact throughout the building, with the same freedom and liberty as though holding tickets for the best boxes on the first tier of the house. The intervals between the acts (*entr'actes*) are much longer than is usual in England or America, but this is one of the features which is appreciated by the French playgoer, as he has a partiality for promenading



the theatre, conversing with his friends, and taking refreshments by way of diversion.

On the west side of the Opéra, close to Garnier's garish golden statue, is the entrance to the **Museum and Library** (*open every day, except Sunday, from 1 to 4 p.m. Closed on holidays and during July and August.*) The Museum contains busts and portraits of celebrated composers and singers, sketches and doll-models of costumes, the bloodstained braces and handkerchief of the Duc de Berri (who was stabbed when leaving the old Opera House), and part of the dress of Emma Livry, a ballet-dancer, burned to death on the stage.

The omnibuses which run from the Madeleine to the Bastille do not pass any objects of interest except two gates of the old city, the **Portes St. Denis** and **St. Martin** (built 1672-74). The eager sightseer, anxious not to miss anything, should descend at the latter and turn to the right into the Rue St. Martin. A short walk will bring him to—

### The Conservatoire des Arts et Métiers.

Plan E 10.

Open Sunday from 10 to 4 ; Tuesday and Thursday, 12 to 4 (3 in winter).

This is a large school, with extensive laboratories and workshops, for instruction in the arts as applied to manufactures. In the Museum are machines, tools and implements used in every branch of manufacture ; but there are few objects which will interest the general visitor except an old church, the aisles of which are filled with ploughs, looms, lathes and other non-ecclesiastical instruments. From the high roof of this church hangs Foucault's pendulum, a heavy ball suspended at the end of a thin wire, to prove the rotation of the earth.

Next to the Conservatoire stands the old church of **St. Nicolas des Champs**, founded in 1119 and enlarged in 1420, when the present front was built. Further additions were made at the end of the sixteenth century, and the choir shows a mixture of the Renaissance and Gothic styles. There are several pictures, notably a " St. Vincent " by *Bonnat*.

Continuing along the Rue St. Martin, we come to the Rue Rambuteau, and turn to the left (the Bank of John Law, the notorious " company-promoter " of the eighteenth century, formerly stood at this corner). We then reach the Rue des Archives, at the corner of which is—

## The Musée des Archives Nationales.

Plan F 10.

Open on Sunday from 1 to 4, and on Thursday (same hours) on applying to Concierge.

This was formerly the residence of the noble Rohan-Soubise family, and is, without doubt, the largest and finest private *hôtel* in Paris. As it is so seldom open to the public, tourists rarely visit it. In the interior various interesting documents are shown in glass cases. The oldest, written on papyrus, dates from A.D. 625. There are also casts of the royal seals from Childeric I. (A.D. 547) to Louis Philippe. The rooms on the first floor are beautifully decorated by *Boucher* and other artists. Here are shown the diary and will of Louis XVI., the last letter written by Marie Antoinette, and the table on which the wounded Robespierre was carried when he was brought before the "Committee of Public Safety." In the Rue des Archives, a few yards from the corner, is the gateway of the residence of Oliver de Clisson, Constable of France, who lived here in 1380.

Opposite the Archives is the **Mont de Piété** (now called **Crédit Municipal**), the State pawnshop. A little way beyond, in the Rue Vieille du Temple, is—

## The Imprimerie Nationale.

Plan F 10.

**Admission.**—To obtain permission to see the composing rooms it is necessary to send a written request to the Director, and, when the permission is granted, to be at the doors a few minutes *before* 1.30 p.m. on a *Thursday*, as that is the only day on which visitors are admitted, and the regulation as to time is adhered to strictly. The *hôtel*, which contains some curious paintings, is open daily from 2.30 to 4.

This was formerly the residence of Cardinal de Rohan—the "mud volcano," as Carlyle calls him—who was the sorry hero of the "Diamond Necklace" affair. It is now the National Printing office. It is, we believe, the largest printing works in the world; possesses "founts" of 288 sorts of type, of which 158 are "foreign", and can print 63 Oriental languages. Seventeen hundred men, women and children are employed. All the Government printing is done here, but the only private work undertaken is the occasional setting of a book which requires some rare kind of type that no ordinary printer would be likely to possess.

Proceeding along the Rue des Francs Bourgeois, as the continuation of the Rue Rambuteau is called, we pass many

fine hôtels, once the residences of noble families, but now offices or factories. Some of them are beautiful examples of sixteenth or seventeenth-century architecture.

We then come to the Rue de Sévigné, at the corner of which is—

### The Musée Carnavalet.

Plan F ro.

Open every day (except Monday) from 10 to 4 (or 5 in summer). Tuesday, 12.30 to 4 (or 5). Admission 1 fr. Sunday and Thursday, free.

This is one of the most interesting sights of Paris and well worth visiting. The house was formerly the residence of the Marquise de Sévigné, whose celebrated letters to her daughter are models of elegant French. The museum takes its name from François de Kernevenoy (corrupted into Carnavalet), tutor to Henri III. It was built in 1550, by the architect *Pierre Lescot*, for Jacques des Ligneris, President of Parliament; and the admirable ornaments, of which some few still exist, are by *Jean Goujon*. In 1660 Mansart added to the original building the first storey, which extends around three sides, and the façade on the street is also due to him. The ornamentation of the exterior, the wings, different storeys, etc., is a strange mixture of ancient and modern art, for the work extends over the period between 1550 and 1870.

**Ground Floor.** A room to the left of the entrance, just beyond the *vestiare*, contains Gallo-Roman tombs, etc., and need not be visited; the only object of interest being a stone coffin covered with a glass lid, and still containing the skeleton of a Roman soldier. Proceeding straight on from the entrance, we pass through a room in which a collection of coins is shown, and enter the **Salle des Théâtres**. The walls are covered with portraits and sketches of old stage favourites, noticeable amongst which are some delicate pencil sketches by *Emile Bayard* (on left) and portraits of the principal members of the Comédie Française during the Claretie management (end of room, on right).

This room leads to a vestibule, to the left of which is the **Salle des Plans en relief**. Much time, skill and patience must have been spent over the construction of these large models, but they have long since lost what interest they had, except for a few antiquaries. In the centre of the room is the cradle presented by the City of Paris to Napoleon III. for the use of the Prince Imperial.

Ascending the stone staircase opposite the door of this room, we arrive at the **Salle Louis XVI**. In a recess, on the right, are several articles of furniture used by the royal family when imprisoned in the Temple ; the bed of Madame Elizabeth ; quilt from the bed of Marie Antoinette ; the Queen's toilet table ; two rush-bottomed chairs, and other articles. The glass cases contain various articles connected with the royal family, including the last order the King ever signed, bearing the date of August 10, 1792.

Turning to the left, we pass through a small room, formerly the dressing-room or boudoir of Mme. de Grignan, the daughter of Mme. de Sévigné, but now devoted to the exhibition of plates and engravings connected with ballooning, and enter the **Salle Voltaire**—formerly the bedroom of Mme. de Grignan—which contains several relics of Voltaire, including a life-like " mask " of the old cynic, and the arm-chair in which he died.

The **Salle des Grisailles**, so called because it is decorated with medallions on a grey ground, was once the apartment of the Abbé de Coulanges, who was the cousin, and also the guardian (" *Mon bien bon tuteur* "), of Mme. de Sévigné, who was left an orphan at a very early age. There is nothing of very remarkable interest either in this or the two following rooms, which are fitted up with woodwork removed from an old house in the Rue de Grenelle.

The **Salon Chinois**, charmingly decorated with authentic Louis XV. furniture, was once the boudoir of Mme. de Sévigné ; leading from it, but railed off, is a tiny but tasteful tea-room.

The **Salon Sévigné** was formerly the drawing-room, and has been left in much the same condition as when Madame inhabited it. Notice a fine portrait of her by *Robert Nanteuil*, and a portrait of her daughter by *Mignard*. In the cases are autograph letters and some personal relics of Mme. de Sévigné and other celebrities of the epoch.

The waiting-room is known as the **Salle des Echevins**, because it contains portraits of two of those municipal officials, who were somewhat akin to our English aldermen.

Crossing the head of the staircase, we enter a long corridor lined with oil paintings and drawings of old Paris, many of them of considerable artistic merit, and all of them of great value to the historian and antiquary.

At the end of this gallery, to the right, is the **Salle de Mazarin**. The painted ceiling and woodwork came from an old hôtel in the Rue Turenne, built when Mazarin flourished, but is not otherwise connected with the Cardinal. The **Salle Dangeau**, which comes next, is often called the *Salle*

*Henri IV.*, because the principal object in it is a wax bust of that monarch modelled directly after his death. In a glass case is the mantle of a Knight of the Order of the Holy Ghost—an order instituted in 1578 and abolished in 1791. The painted ceiling and the woodwork are from the house of Dangeau, a witty courtier whose *Memoirs* throw a good deal of light on the times of Louis XIV.

The **Salle de la Ligue** also has a ceiling by *Lebrun* from Dangeau's house in the Place Royale (now the Place des Vosges), but has little else to interest the visitor. The rooms beyond, forming the fourth side of the rectangle, and leading back to the *Galérie de la Revolution*, are at present closed, and we have therefore to retrace our steps as far as the staircase and then turn to the left into the **Salle du Consulat et de l'Empire**. The wall-case to the left of door contains many of the articles of the field outfit which Napoleon took with him on his campaigns, in a neatly-fitted box which seems to have been a combination of dressing-case and plate-chest. The death-masks of Napoleon and the King of Rome are also in this case. The pictures include portraits of Talleyrand, Kléber, and others, and "The Departure of the Conscripts" (1807), by *Boilly*. The next room is the—

**Salle de la Convention**. Contains busts, portraits and caricatures of some of the revolutionary leaders; also some miniatures and books, including one bound in human skin.

**Salle de la Bastille**. Souvenirs of this celebrated prison, and of the days which preceded and followed its dramatic fall; including two models of the Bastille; one of them carved from one of its stones. Also the primitive, but effective, instruments used by Latude to effect his escape from that stronghold, and a portrait of that curious personage, who seems to have spent many years in industriously trying to get into prison, and then successfully trying to get out again.

In the **Garden** are examples of stonework and sculpture from old Paris houses and public buildings which have now been demolished, but, unless the visitor's taste lies that way, he had better leave the Museum—not omitting, however, to notice the **Courtyard** with its equestrian statue of Louis XIV., by *Coysevox*, and the carvings on the front of the house by *Jean Goujon* and his pupils—and proceed along the Rue des Francs Bourgeois to the **Place des Vosges** (Plan F 11), a large square surrounded by old seventeenth-century red brick houses with white stone facings, which look as though they ought to belong to some sleepy Flemish town, and seem out of place in modern Paris.

To the historian the spot is of peculiar interest In this

square—then the courtyard of a royal palace—Henry II. was accidentally killed in a tournament.

After this tragic event the Court was removed to the Louvre, and the deserted courtyard became a horse-market. It was also used as a duelling-ground, and here on 27th April, 1578, took place the "Duel of Six," between three of the *mignons* of Henri III., and three of the Duc d'Anjou. Two of the combatants were left dead on the field, another died the next day, the fourth lingered for five weeks, the fifth, though badly wounded, eventually recovered, and the sixth—who had been the prime mover in this sanguinary affair—escaped "almost safe and sound."

Henri IV., in a laudable attempt to beautify Paris, constructed the Place as it is at present. It soon became fashionable, and has numbered amongst its residents more celebrities than any other square or street in Paris, or in any other city. Richelieu (No. 23), Mme. de Sévigné (No. 1) Marion de Lorme (No. 6), Ninon de l'Enclos, Corneille, Prince de Condé, Mme. de Longueville, Molière, de Thou and Cinq-Mars lived here. Among later occupants may be mentioned, St. Simon (No. 1), Turgot (No. 7), Théophile Gautier (No. 8), Abbé Voisenon (No. 11), and Rachel, the great tragic actress (No. 13). No. 25 was for 300 years in the possession of the same family.

The square was known as Place Royale until the close of the eighteenth century, when Lucien Bonaparte announced that the Department which had paid the largest proportion of its taxes by a certain date should enjoy the honour of having a street in Paris named after it, and as the Department of Vosges was found on that day to have paid the *whole* of its contribution, the Place Royale became the Place des Vosges—and let us hope the Vosgiens were duly grateful for the honour!

Crossing the Square diagonally, we come to—

### The Maison Victor Hugo.

Open from 10 to 4 (5 in summer). Opens at 12.30 on Tuesday. Sunday and Thursday, free; other days 1 fr. Closed on Mondays.

Victor Hugo took this house in 1833, because "he wished to write a play on Marion de Lorme in the house in which she had once lived." The wish was not difficult of accomplishment, for there is hardly an old house in Paris that did not have Marion de Lorme or Gabrielle d'Estrées for a tenant



—if the legends are correct. The poet resided here fifteen years. The house was afterwards bought by the Municipal Council and converted into a school, but Hugo's friend and executor, M. Paul Meurice, who had many relics and mementoes of the poet, offered to present them to the City, together with a sum of money, if the house were made into a Hugo museum. His offer was accepted, and the Museum was opened in 1903.

The principal objects of interest are the pictures illustrating the great writer's works, executed by Baudry, J. P. Laurens, Luc Olivier Merson, Roybet, and other well-known artists; and the sketches by Victor Hugo himself, who was a draughtsman of no mean order. On a table in the centre of the chief room are the inkstands of Victor Hugo, Alexandre Dumas, Lamartine, and George Sand.

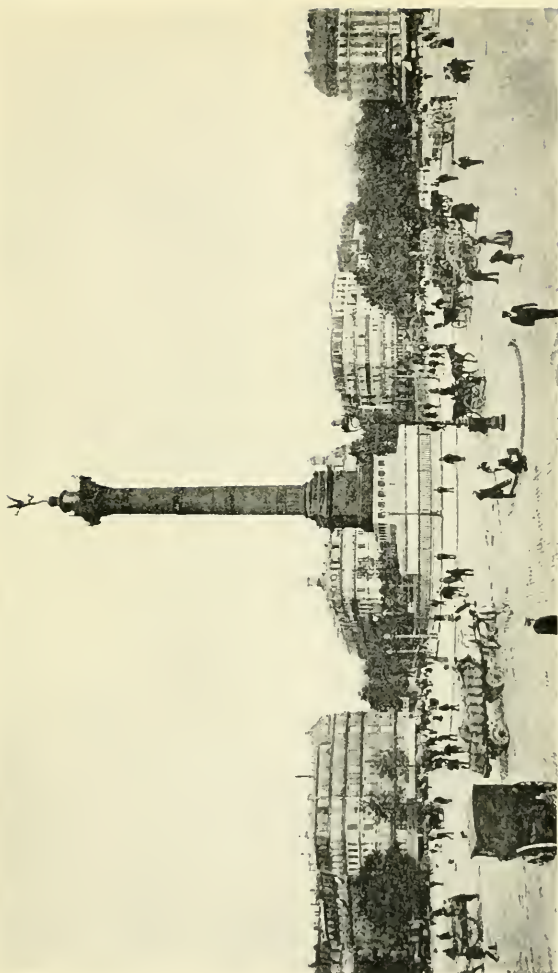
Leaving the Square by the street opposite to that by which we entered, we reach the **Boulevard Beaumarchais**, and the Column of July will then show us the way to—

### The Place de la Bastille

(Plan G II),

situated at the point of intersection of many important thoroughfares. Here, until the close of the eighteenth century, stood the formidable **Bastille**, originally a castle for the defence of old Paris against the English, built by Charles V. in 1369, and in subsequent times the dreaded and hated State prison, in which many persons who had offended the despotic government pined away forgotten and unheeded. When the walls of Paris were levelled in 1670 the Bastille was left standing. Among prisoners confined here under Louis XIV. was the mysterious "Man with the Iron Mask," whose identity long remained one of the puzzles of history, but seems now to have been definitely settled by the researches of M. Funck-Brentano and Mr. Andrew Lang. On July 14, 1789, the Bastille was attacked by a crowd of determined Parisians who, infuriated at the resistance they encountered from M. de Launay, the grim old governor of the fortress, and his garrison, took the place by storm, cut off the heads of De Launay and several of his officers, and carried the gory trophies in triumph through the streets. By a decree of the Republican Government, the Bastille was afterwards levelled with the ground, some of the stones being used in the con-





*Levy, Sons & Co.,]*

PLACE DE LA BASTILLE AND THE COLONNE DE JUILLET.

*[London.*



*Photos by]*

*[Levy, Sons & Co.*

MUSÉE CARNAVALET—FONTAINE DE CARPEAUX, LUXEMBOURG  
GARDEN—MONUMENT TO THE DEAD, PÈRE LACHAISE.

struction of the Pont de la Concorde. The foundations of the Bastille were rediscovered some years ago, and a line of white granite marks—so far as the buildings will permit—the outline of the old fortress, which in shape was a rectangle with a tower at each corner and one in the centre of each of the long sides, and very much resembling a billiard table with extra large pockets. Under Louis Philippe, it was determined to erect a monument here in commemoration of the Revolution of July, 1830 ; and thus arose—

### The Colonne de Juillet,

a lofty and handsome pillar, built by Alavoine and Duc, and inaugurated in 1840. It is 154 feet high, and rests on a substructure of white marble. An ascent can generally be made by those who so desire. The column bears the names of six hundred and fifteen combatants who fell in the struggle of July 27, 28 and 29, 1830, and whose remains are deposited in the vaults below. The statue at the summit represents the genius of Liberty standing on the globe. A lion (the sign of the zodiac for July) is sculptured on the west side of the column over an inscription commemorative of the French citizens who died for liberty.

A walk of about a mile, or an omnibus—marked “ Charonne —Place d’Italie ” (direction Charonne)—which passes through the Place de la Bastille, will take us to the—

### Cemetery of Père Lachaise.

**Plan E and F 13.**

**Admission.**—The cemetery is open every day from 6 a.m. to 7 p.m. in the summer months, and from 8 a.m. to 5 p.m. in the autumn and winter. Half an hour’s notice is given before the gates are shut.

This is, properly speaking, the cemetery for the eastern part of Paris (Cimetière de l’Est), though most of the celebrities who die in Paris are buried here. It forms one of the nineteen burial-grounds belonging to the city of Paris, of which thirteen are within the *enceinte*, Montmartre being the chief cemetery for the north, and Montparnasse for the south ; but, by a recent regulation, the only burials now permitted in any of the intra-mural cemeteries are those of persons belonging to families which already possess graves or vaults. The Cemetery of Père Lachaise was laid out in 1804. The ground had in former times been a garden belonging

to the Order of the Jesuits. Père Lachaise was the Jesuit confessor of Louis XIV.

The northern portion of this vast cemetery is laid out in blocks divided by straight paths, but the southern half—in which the tombs of nearly all the celebrities are situated—is a network of sinuous avenues and *chemins* devoid of any attempt at geometrical symmetry.

In the following description, we have endeavoured to make out an itinerary which would enable a visitor to see nearly all the objects of interest; but as the cemetery covers nearly 110 acres, measures fully three quarters of a mile each way, and is intersected by considerably more than a hundred paths, anything like a complete examination would occupy some four hours, and would involve the fatigue of a six miles' walk. It is preferable, if inclination serve, to pay a second visit, which can be made from the Place Gambetta Station on the Metropolitan (Line 3), whence the Avenue du Père Lachaise leads to a gate of the cemetery.

The majority of visitors enter by the main gate, on the Boulevard Menilmontant. Near the entrance, on the left-hand side, is the *Legru-Lhenoret* vault, with two bronze statues by Rouillère; at the corner of the Circular Avenue, *Delanque*, with a bas-relief by Dampy; *Visconti*, one of the architects of the Louvre (statue by Leharivel-Durocher); *Dantan*, a sculptor; *Rossini*, the great composer; *Alfred de Musset*, bust by Barre, and tomb surmounted by the willow tree under which he wished to be buried; Baron *Haussmann*; *Arsène Houssaye*, author (bust by Noel); *Gens. Lecomte* and *Thomas*, who were killed by the Communards in 1871 (statue of La Patrie, by Cugnot); *Paul Baudry*, painter (bronze group by Mercié).

The Avenue is here crossed by *Bartholomé's* grand monument "To the Dead." Passing in front of this, we find, on the right-hand side, a little above the monument, the tombs of *Falguière*, painter and sculptor (bas-relief by Marqueste); the plain granite monument of *Adelina Patti*; *Sergeant Hof*, celebrated as a "sniper" during the Franco-Prussian War, and for many years *gardien* of the Arc de Triomphe (statue by Bartholdi); and the *Bourdeney* family (group by Albert Pesche). We then redescend the Avenue, but on the right-hand side, and notice the tombs of *Félix Faure* (with recumbent figure by René de St. Marceaux); *Couture*, painter, statue by Barrias; *Ledru-Rollin*, politician (bust by David d'Angers); *Victor Cousin*, philosopher; *Barthélemy St.-Hilaire*, philosopher; *Auber*, composer (bust

by Dantan); *Arago*, astronomer (bust by David d'Angers).

We turn to the left into the Avenue du Puits, which leads into the Avenue Casimir Perier. On the right side of the latter avenue is the Jewish cemetery, containing the vault of the *Rothschild* family, the tomb of *Mlle. Rachel* (Felix), tragic actress, etc. Just beyond is a path leading to the tomb of *Abelard and Heloise*—those faithful lovers whose sad story is so well known. They were buried together at the Paraclete, an oratory which Abelard founded near Troyes, but their ashes were removed three times before they found their final resting-place here in 1817. A small path to the left leads back into the Avenue Casimir Perier, almost at the corner of two roads. That to the right (Chemin Serre) leads to the grave of *Rosa Bonheur*, but has nothing else of interest; that to the left leads to the Chemin Denon, where we find the tomb of *Chopin* (statue by Clésinger); *Denon* (statue by Cartellier); *Cherubini* (bas-relief by Dumont). The avenue leads to the main avenue, but, before arriving there, turn to the right into the Avenue *Talma*, which contains the tomb of the great tragedian. Leading from this is the Avenue *Delille*, in which are the graves of *Delille*, poet, *Grétry*, *Bellini* and *Boieldieu*, composers, *Bernardin de St. Pierre*, the author of "Paul and Virginia"; *Erard*, the piano-maker, *Mlle. Dugazon* and *Tamberlik*, singers, and the *Galezowski* vault surmounted by a marble angel. On arriving at the Chemin de la Chapelle, turn to the left, and pass the monuments of *Guericault*, painter (bas-relief by Etex), and *Thiers*, statesman and former President of the Republic (fine bas-relief by Chapu). Beside this is the Chapel where the funeral services are performed. From this spot there is a fine view over a great part of Paris.

Returning along the Avenue de la Chapelle (towards the east), we arrive at the "Round Point," in the centre of which is the monument of *Casimir-Perier*, Minister of Louis Philippe; and, in the circle, the tombs of *Lavoisier*, the great chemist, *Moreau-Vauthier*, sculptor (statue by Moreau-Vauthier), *Raspail*, chemist and philanthropist (bas-relief by Etex). Leading from the Round Point is the Avenue des Acacias, in which are the tombs of several Generals, including Marshal *Gouvion St. Cyr* (statue by David of Angers), Marshal *Macdonald* and Gen. *Lavalette*. Some little distance along this avenue, the Chemin Abbadie slants off to the right, and, if the visitor has seen enough funereal monuments for the time being, he can follow this path, which will lead him into "Transversal Avenue No. 2," where, by turning to the right and then to the left (close to the gate) he can arrive at the *Mur des Fédérés*, where many of the Communists

were shot when the cemetery was captured by the Versailles troops. Follow the Circular Avenue, and after passing three "blocks," turn to the left (Avenue Carrette), where is the tomb of Oscar Wilde. He died in 1900, and was buried at Bagneux Cemetery, but the body was removed to Père Lachaise in 1909, and a befitting monument erected. Near this is the *Crematorium*, by the side of which is the Mohammedan Cemetery, and behind these is a gate leading to Place Gambetta (Metro. Line 3, and trams to Opéra).

If, on the other hand, the visitor should decide to continue the inspection of the tombs, he should continue along the Avenue des Acacias, until—shortly after passing the tomb of *Eugene Scribe*—he comes to the Chemin Suchet on the left side. Turning down this path, he will find the monuments of *Masséna*, *Davoust*, *Larrey*, celebrated military surgeon, *Gen. Gobert* (with an ambitious group by David of Angers), and others of the time of Napoleon. Turn to the right on coming to the tomb of Marshal *Ney*. The graves of *Béranger*, the poet, *Gen. Foy*, *Benjamin Constant*, the brothers *Chappe*, inventors of the semaphore telegraph, *Princess Demidoff* (a superb mausoleum), *Hahnemann*, homeopathist, and *Pradier*, sculptor, are in this division, but many of them are difficult to find—indeed, the whole of this portion of the cemetery is a network of small paths apparently designed to confuse the stranger, who, however, by keeping to the right as much as possible, ought to be able to strike the Avenue Transversale No. 1. The tombs of *Molière* and *La Fontaine* are close to this avenue (Division No. 25), but they are not in any way remarkable.

Turning to the left, and keeping along the Avenue Transversale, the visitor will come to a huge mausoleum, built by somebody who thought he could attain fame by having a tomb as big as a lighthouse. *Casimir Delavigne* is buried in the Chemin which is named after him, which also contains the tombs of *Balzac*, *E. Souvestre*, and *Ch. Nodier*. At the Round Point is a pyramid erected to the memory of the *Municipal Employés* of Paris. At the end of the Avenue Cail, which leads from the Round Point, is *Cail's* tomb—a splendid chapel; the monument to the National Guards killed at Buzenval; the monument to the Soldiers killed during the war of 1870–71; tomb of *Mme. Miolan-Carvalho* (bas-relief by Puech), etc.

The Circular Avenue, if followed, will lead to the Principal Avenue, a few yards from the main entrance; and we can either take the Metro. (Line 3) to the Opéra, or the omnibus



AP (Avenue Jean Jaurès—Gare d'Austerlitz) which passes the corner of the Avenue Gambetta, and descend at the—

### Parc des Buttes-Chaumont

(Plan C 12 and 13),

comprising about sixty acres, and forming a picturesque and healthful spot in the crowded quarter of Belleville, in the north-east of Paris. The park contains a lake with a lofty island rising from its centre, on which is an exact reproduction of the Temple of the Sibyl at Tivoli. From this temple a good view is obtained. The park is beautified by an artificial cascade, a grotto with stalactites, two bridges, etc.

On leaving the Buttes-Chaumont, we can either take the Cours de Vincennes—St. Augustin tram, which skirts the Park, descend the Rue Secretan to the Rue Lafayette, where there are other lines of trams running to the Opéra, or take the Metropolitan Railway to the Opéra from one of the stations in the Rue Botzaris.

On the right-hand side of the Place de Lafayette, close to the **Gare du Nord**, will be noticed the church of **St. Vincent de Paul**, commenced in 1824. In the opinion of many distinguished architects, the interior of this church is the finest in Paris. They are not so enthusiastic about the exterior, which to the unprofessional eye appears to be quite unworthy of the fine approach.

Following the Boulevard des Capucines to the corner opposite the Opéra House, we turn southward into the **Rue de la Paix**, famous for its jewellers' shops, the windows glittering with magnificent diamonds and jewels. At the southern end of this short but handsome street is the—

### Place Vendôme,

(Plan E 7),

a large old-fashioned square, belonging to the last epoch of Louis XIV.'s reign, having been built by the younger Mansart at the beginning of the eighteenth century. During the first Revolution the square was appropriately re-named "Place des Piques." Napoleon I. caused its nomenclature to be again altered to Place Vendôme, and in the centre erected the **Colonne Vendôme**, in imitation of Trajan's column in Rome.



The column is 142 feet high and 13 feet in diameter. Like Trajan's column, it is encircled with a spiral band commemorating the victories of the military chief. The bronze covering of the Vendôme column is cast from cannon taken from the enemy, and records the exploits of the Austerlitz campaign. The summit is surmounted by a statue of the Emperor. In 1814 this statue was taken down, and a Bourbon device set up in its stead. Louis Philippe, however, had a statue of the Emperor in the well-known "redingote" and "petit chapeau" put up on the column, and Napoleon III. substituted for this a statue in Roman imperial robes, like the original one. During the rule of the Communists in 1871 the column was overthrown, but it was re-erected with bas-reliefs and statue complete. The interior is not open to the public.

Continuing down the Rue Castiglione, we turn to the left on reaching the **Rue St. Honoré**, and a short walk brings us to the **Church of St. Roch** (Plan E 8), one of the richest and most fashionable churches in Paris, and renowned for its musical services. The church is of no great antiquity, dating only from 1659. Like the Madeleine, it was a long time before it was finished. The eighteen lateral chapels contain some good statues and the monuments of several celebrities—Bossuet, Abbé de l'Épée, the benefactor of the deaf and dumb, Mignard, and Le Nôtre, the landscape-gardener. A tablet on one of the pillars also states that the great Corneille is buried in this church.

In many guide-books and histories it is stated that from the steps in front of this church was fired the "whiff of grape-shot" which stamped out the last flicker of the Great Revolution. This is incorrect; the guns were fired *against* the church, and it is still possible to see where the shot marks on the pillars have been repaired. As the National Convention met in a building in the Tuileries Gardens, at the bottom of the Rue St. Roch, it is obviously absurd to suppose that Bonaparte would have fired *towards* the persons he was engaged to protect.

On leaving the church, turn to the left and cross the Place du Théâtre Français to the **Rue de Richelieu**. A little way up, on the left-hand side, is the **Fontaine Molière**, erected by public subscription to the memory of the great comic dramatist, who died in a house nearly opposite.

Continuing along the Rue de Richelieu, we cross the Rue des Petits Champs. Opposite is—

### The Bibliothèque Nationale.

Plan E 8.

**Admission.**—The galleries, which contain many interesting objects, are open to visitors on Monday and Thursday from 10 to 4.

This, though the largest library in the world, is not so well arranged as the British Museum. The Catalogue is lamentably deficient. The library contains nearly 4,000,000 printed books, 100,000 manuscripts, 2,500,000 engravings, 300,000 maps, and 400,000 medals.

The entrance to the Library is from the Rue de Richelieu. Opposite the door is the **Reading Room**, the interior of which can be seen through a glass screen, but only persons possessing a reader's ticket are admitted. Turn to left and ascend staircase at end of hall to the Department of **Medals, Engraved Gems and Antiquities** (if the door is closed, ring the bell), which contains an enormous collection of medals and coins (nearly a quarter of a million, it is said), dating from many centuries before the Christian era to a medal of Joan of Arc brought from America by aeroplane in June, 1919. The other rooms, which were once inhabited by Cardinal Mazarin—who is said to have won the mansion at *piquet* from President Tubeuf—are splendidly decorated, and in the show-cases are many rare books, bindings, MSS., autographs, portraits, and illuminations.

These sights will fill up the remainder of the afternoon, and the visitor can return to the Opéra by the Rue du 4 Septembre, or continue up the Rue de Richelieu till he comes to the Boulevards.

## ITINERARY OF PARIS.

### FOURTH DAY'S PROGRAMME.

The Halles Centrales—St. Eustache—Hôtel des Postes—Tour St. Jacques—Hôtel de Ville—Notre Dame—The Sainte Chapelle—Palais de Justice—La Conciergerie—Hôtel de Cluny—Palais des Thermes—The Sorbonne—The Luxembourg—Gobelins Tapestry Manufactory—The Panthéon—St. Etienne-du-Mont—Jardin des Plantes—Bois de Boulogne.

**W**E will begin our fourth day's round by a visit to the Cathedral of Notre Dame, which may be reached either by cab, omnibus or steamer. If by steamer, we cross the Place de la Concorde and, descending the steps to the right of the bridge, take a boat running to the left (eastward).

The steamer passes the Chamber of Deputies on the right, then the Tuileries Gardens on the left ; almost opposite the latter will be observed the station of the Orleans Railway, built on the site of the once stately Cour des Comptes. A little farther along, on the right-hand side, we pass the famous state prison known as the Conciergerie, and immediately afterwards descending at the pier, two minutes' walk will bring us to the square in front of the Cathedral.

If proceeding by omnibus, we walk to the Opéra House, and thence take one of the omnibuses marked Square des Batignolles—Jardin des Plantes. These run down the Avenue de l'Opéra, past the Palais Royal, along the Rue de Rivoli, and through the Place du Châtelet to the Cathedral.

But we recommend a cab for the beginning of this day's programme, as it will enable us to include several features of interest *en route*.

Passing along the stately **Rue de Rivoli**, we ask the driver to turn a short distance northward to the—

## Halles Centrales.

(Plan E 9.)

These are the great markets of Paris, and are seen to best advantage in the early morning. Indeed, the early riser who will force or cajole himself into arriving at the Halles about 6 a.m., will see a sight he will never forget. The scene is altogether more novel and interesting than that presented at Covent Garden, London.

By nine or ten o'clock the markets will have assumed quite another aspect—the wholesale element has disappeared, the market carts have emptied and left, the roadways have been swept, the retail stalls have been stocked, and the markets are filled with white-capped *bonnes* or frugal housewives with baskets and *filets*, making their purchases for the day. By eleven o'clock all is over and the markets possess comparatively little interest.

The Halles Centrales consist of two divisions, each comprising six square pavilions—of the western group, four only are completed. They are constructed of iron and zinc, and are intersected by broad streets, with a boulevard through the centre. The market stands on the site of the old *Marché des Innocents*, the *Fontaine des Innocents*, which formerly stood here, having been removed to the square on the east of the *Rue Lescot*. (This fountain, with sculptures by *Jean Goujon* and *Pajou*, is worthy of notice.) The pavilions in the Halles are devoted to the sale of meat, fish, vegetables, butter, poultry and game—in fact, to the food of the great city. The most interesting pavilion is undoubtedly the fish market. Here one sees the veritable “*Mère Angot*” in all her glory, while the variety as well as the enormous quantity of fish of every description cannot fail to interest the stranger. Live fish in enormous tanks, snails in huge baskets, and any quantity of frogs ready “skewered” for the table, are to be seen on every hand. Underneath the pavement are mighty cellars, in which heaps of edible merchandise are stored.

Opposite the *Rue Baltard*, which runs between the two divisions of the Halles Centrales, at the corner of the *Rue Montmartre* and the *Rue de Rambuteau*, the visitor comes upon one of the finest and most important of the Paris churches, and one which he should not fail to inspect. This is—

## The Church of St. Eustache.

(Plan E 9.)

This church, built on the site of an earlier one, was begun in 1533, but not finished until 1642. The classic porch was added in 1788. The interior, with its lofty pillars, is very handsome, and the church has a fine organ. The high altar of white marble, with sculptured canopy, is also remarkable. Among the pictures are "The Burial of Christ," by *Luca Giordano*, "The Martyrdom of St. Eustachius," by *Simon Vouet*, and "The Disciples' Walk to Emmaus," of the Rubens school. In the high windows of the choir and of the lady-chapel is some fine painted glass of the seventeenth century. Among the sculptures notice the tomb of Colbert, the great minister of Louis XIV. In the fourth chapel of the choir are some curious seventeenth-century frescoes.

The visitor proceeds along the Rue Coquillière, then turns to the right up the broad Rue du Louvre, past the **Hôtel des Postes** (Plan E 9), the General Post Office of the capital (p. 26). It consists of a handsome and commodious set of buildings, the chief façade being in the Rue Etienne-Marcel (named after the famous Provost of the Merchants in the time of Charles V.). The architect was M. Jean Guader.

Now returning to the Rue de Rivoli we pass the Place, or Square, and the **Tour St. Jacques** (Plan F 9). This handsome Gothic tower, about 170 feet high, is the only relic of the church of St. Jacques la Boucherie, built early in the sixteenth century, and pulled down during the Revolution of 1789. The tower is said to have been saved by the timely and clever suggestion of the guardian to the effect that it was a pity to destroy such an excellent watch tower instead of using it to survey the movements of the "enemy," meaning, of course, the Government troops. The statue under the tower is of *Blaise Pascal*, the philosopher, who made numerous scientific observations from the top of the edifice. Permission to ascend the tower can be obtained from the Hôtel de Ville. On the summit is a meteorological station. The small garden is a favourite breathing-space and recreation-ground for residents of the quarter. A charge is made for use of seats.

Proceeding along the line of the Rue de Rivoli, we next come to the **Place de l'Hôtel de Ville**, opposite the Ile de la

Cité, on the Seine, north of the Pont d'Arcole, formerly the Place de Grève, where for centuries the public executions of Paris took place (*see* Victor Hugo's *Notre Dame de Paris*). Here Foulon, one of the first victims of the French Revolution, was hanged by the mob, whom he had exasperated by saying that the hungry *canaille* might "eat grass." Ravallac, the murderer of Henri IV.; Damiens, who, for attempting the life of Louis XV., was put to death with cruel tortures; Lally, who was dragged to execution with a gag in his mouth, lest he should exculpate himself to the people; the Comte de Montgomeri, who by accident wounded Henri II. fatally at a tournament—were among the hundreds who perished on the Place de Grève. Here stands—

### The Hôtel de Ville.

Plan F 9 and 10.

Open daily, including Sundays, from 2 to 4 p.m. Gratuity to guide.

The Paris Town Hall is one of the most splendid and important buildings of the capital. It was built, with alterations and enlargements, to a great extent on the lines of the former town hall, burnt by the Communards in 1871. The present Hôtel de Ville is a grand and spacious structure in the style of the French Renaissance, with elaborately decorated Mansard windows, and columns enriched with sculpture. It contains three interior courts, of which the first, or **Cour d'Honneur**, is embellished with the fine bronze group, "*Gloria Victis*," by *Mercier*. Statues adorn the courts, and ten gilded figures of heralds decorate the roof. In the small garden of the Prefect of the Seine's apartments appropriately stands the *Statue of Etienne Marcel*, the great "Prévot des Marchands," or Provost of the Merchants of Paris, champion of civic and popular rights in the fourteenth century. The halls in the interior are well worth a visit, especially the **Salle des Fêtes** and the three "Salons" of Sciences, Arts and Letters. The historical pictures are most interesting.

Behind the Hôtel de Ville is **St. Gervais Church**. The portico, built in 1616, is handsome, but the interior is not remarkable and contains nothing of interest beyond a few statues and pictures of average merit. The church was hit by a "Bertha" shell on Good Friday, 29th March, 1918, when eighty-four persons were killed during the celebration of Mass.

The enormity of the crime was the greater because the Allies had responded favourably to an appeal by the enemy not to bomb Rhine towns on that day, when religious processions would be in the streets.

Long before the present church was built, it was the custom for a magistrate to sit every day under a large elm on the Place to dispense justice. "Meet me under the elm," was the mediæval equivalent for a "summons," and as the party who had committed the wrong often failed to put in an appearance, the phrase "Wait for me under the elm-tree," is still used by the Parisian working classes as an ironical way of declining an invitation.

A more interesting church is **St. Merri**, in the Rue St. Martin, a street running northward from the Rue de Rivoli, a little to the west of the Hôtel de Ville. This church was begun in 1520 and finished in 1565, and, though not so gorgeous with stained glass as some of the others, is a fine example of the "florid" style. The Crucifixion, in white marble, over the altar, is a remarkably beautiful piece of sculpture by *Dubois*, and there are some good paintings by *Vanloo* and *Coyvel*.

Retracing our steps, and again passing in front of the Hôtel de Ville, we cross the more northerly branch of the Seine, and in a few minutes reach—

### The Cathedral of Notre Dame.

#### Plan G 9.

**Admission.**—The Cathedral is open daily from 9 till 5.

**Dimensions.**—The principal dimensions of the Cathedral are: Width of western front, 128 feet; height of two flanking towers, 227 feet; length of Cathedral, 390 feet; width of transept, 144 feet; height of vaulting, 182 feet.

The present edifice has had several predecessors, for about A.D. 365 a cathedral church already occupied the site. Childbert, the successor of Clovis, the real founder of the Frankish kingdom in Gaul, built a second cathedral on the northern side of the Ile de la Cité, and dedicated it to St. Etienne. The two cathedrals were united by Archbishop Maurice de Sully. In 1163 Pope Alexander III., then staying in Paris, laid the first stone of a new cathedral—the present building—which was completed in 1235, but has undergone extensive renovation and alteration in the course of centuries. Viollet le Duc, Lassus and Boeswillwald have completely restored the edifice since the year 1845, and it is now one of the finest specimens in Europe of the decorated Gothic.





*Photo,]*

*[Donald McLeish.*

THE HÔTEL DE VILLE.



*Levy, Sons & Co.,]*

*[London.*

NOTRE DAME (WEST FRONT).

The great western façade is divided into three storeys, the lowest being occupied by three doors, surrounded by elaborate sculpture. Above the central door is depicted the Last Judgment ; the central door is adorned by a colossal statue of Christ, the right-hand door with a statue of St. Marcel, and the left-hand door with one of the Virgin Mary. In the niches above the doors are twenty-eight modern statues of kings. The statues of Adam and Eve and the central figure of the Virgin, above the niches, are by *Geoffrey Dechaume* ; the two kneeling angels by *Toussaint* and *Chenillon* respectively. The quaint gargoyles which excite so much interest are not, as is generally supposed, of mediæval workmanship. According to an article by the late Harry Hems, written in 1910 :—

“ Most of these cleverly manipulated nondescripts, full of quaint conceit—some doing duty as waterspouts, but in many instances simply curious creations perched over the battlements, etc.—are exact reproductions of the old decayed original ones, removed by Viollet le Duc, when he restored a great portion of the fabric about the middle of last century. At that time ‘Georgie’ Myers—a Yorkshireman by birth, and then one of the largest and best-known London contractors—was engaged in building a large mansion for a member of the Rothschild family near Paris. One of the men employed there by him was an expert worker in stone named Frampton, a native of Beverley. After the work was completed at the Château, Viollet le Duc secured his services, and Frampton was the man who, under the architect’s personal supervision, carved by far the greater part of the gargoyles in question. I knew him personally, and am perhaps one of the few who are aware that they are his work.”

The towers were originally meant to support spires. Admission is given at a door in the left tower to those who wish to ascend the towers, which may be done by paying a fee of 50 centimes. Viollet le Duc’s steeple, rising to a height of 285 feet from the ground, is worthy of special remark for its beauty and lightness. It is of timber covered with lead.

The interior consists of a principal nave and a double series of aisles. Around the church are thirty-seven chapels. The pulpit is from a design of Viollet le Duc ; the fine organ by Cliquot, restored by Cavaillé-Coll, is a marked feature of the church. Especially deserving of notice are the fine wood carvings of the choir and the decoration of the stalls. Monuments of the Archbishops of Paris surround the choir. The first on the right is that of Monseigneur Affre, who was shot on the barricades in Paris, in 1848, while trying to mediate between the insurgents and the defenders of the

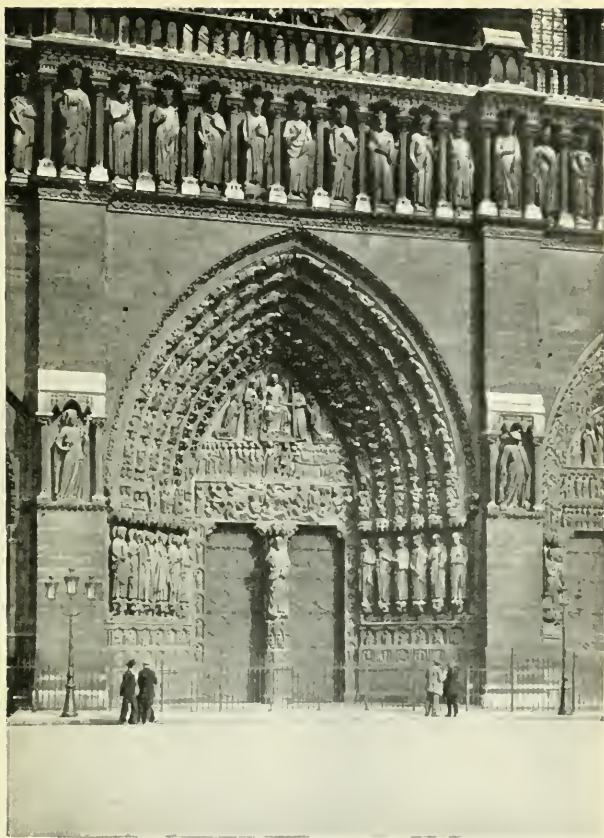
city. At the back of the choir are some frescoes of the thirteenth century, restored by Maillot ; tombs of the Duc d'Harcourt, the Cardinal de Belloy, the Maréchal de Guebriant, etc. The heart of Prince Talleyrand, the veteran diplomatist who served so many governments, regal, republican, imperial, etc., and finished his public career at the age of eighty-one as ambassador of Louis Philippe to the Court of St. James's, is deposited here.

A graphic account of Notre Dame and its surroundings, with a picture of Paris four centuries ago, is given in Victor Hugo's wonderful romance, *Notre Dame de Paris*. Looking up at the west façade, the visitor can well realize the most powerful scene in that book, in which the Canon Claude Frollo and the dwarf Quasimodo play the chief parts. For a small fee to the custodian the "trésor" of the cathedral, comprising various sacerdotal ornaments and relics, may generally be seen. The coronation robes of Napoleon I., who was crowned in Notre Dame with the Empress Josephine by Pope Pius VII., in December, 1804, are also shown.

In leaving Notre Dame, and passing round to the Rue du Cloître Notre Dame, special notice should be taken of the beautiful flying buttresses.

Behind the garden in the rear of the Cathedral, between the **Pont St. Louis** (uniting the Ile de la Cité with the Ile St. Louis) and the **Pont de l'Archevêché** (uniting the eastern extremity of the Ile de la Cité to the southern shore of the Seine), is the **Morgue**, the receptacle for the corpses of persons found in the Seine or killed in the streets of Paris. It used to be a show-place and was visited every day by tourists and scores of work-people from the neighbouring factories—some of whom used to finish their lunch there ! We are glad to say that this has been changed, and the only persons now admitted to the Morgue are those who come for the purpose of identifying the corpses, or who are seeking a lost relative or friend. It is seldom that the stone couches of the Morgue are untenanted, for in a great city the seamy side of human nature will constantly assert itself, and murder, robbery and suicide are rife in this, reputedly the gayest city of the world.

Again returning to the front of the Cathedral, we observe the gilded spire of the Sainte Chapelle, which is but a short distance away. The entrance to the church is through the courtyard of the Palais de Justice.



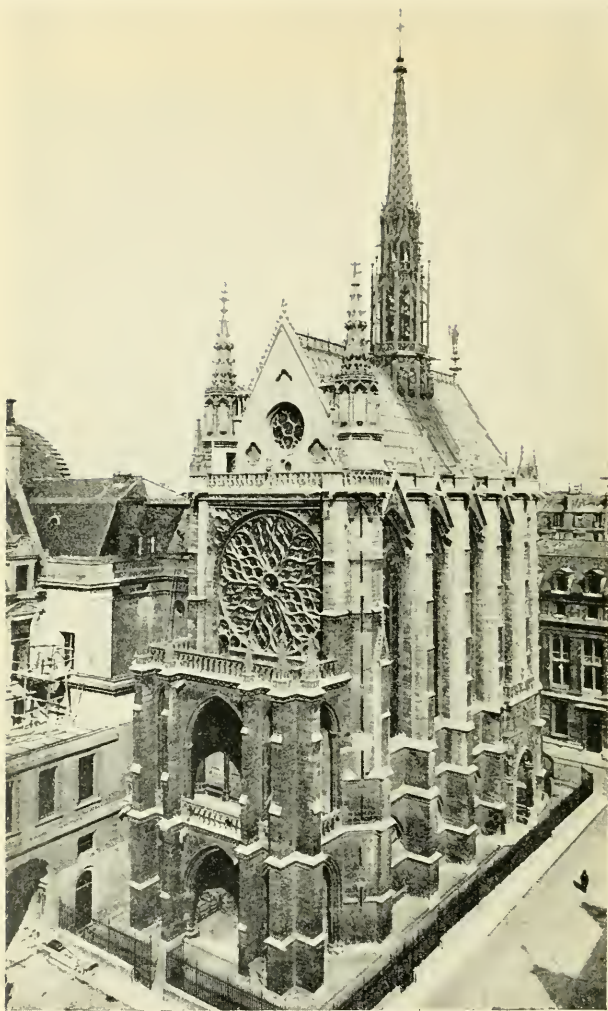
*Photo,]*

*[Donald McLeish.*

CENTRAL DOORWAY, NOTRE DAME.

*Paris,*





*Photo,]*

*[E. N. A.*

THE SAINTE CHAPELLE.

## The Sainte Chapelle.

Plan F 9.

**Admission.**—The Sainte Chapelle is open to visitors every day, except Mondays and Fête days, from 11 till 4 in winter, and till 5 in summer.

This elegant church, perhaps the most beautiful and interesting of all the ecclesiastical buildings of Paris, belongs to the thirteenth century, having been erected by Pierre de Montereau at the order of Louis IX., or Saint Louis. Louis, having received a holy relic from Constantinople in the shape of a piece of the true Cross, placed it temporarily in the chapel of St. Nicholas, then occupying the site now covered by the Sainte Chapelle, which the king caused to be built that so priceless a treasure might be deposited in a worthy shrine.

The whole building was completed within three years—a fact that excited the astonishment of Viollet le Duc, the great archæological architect and restorer of ancient monuments, who wrote concerning the Sainte Chapelle: “It can hardly be imagined how this work, so astonishing in the multiplicity and variety of its details, the purity of its execution, and the beauty of its materials, could have been accomplished in so short a time.” The steeple, erected half a century later, was destroyed by fire in 1680, and the one built under Louis XIII. to replace it was, in its turn, demolished at the time of the Revolution. Under Louis XVIII., in 1824, the present lofty and graceful spire was completed by Viollet le Duc, in the style of the fifteenth century. The chief points of interest in the interior—which consists of two chapels, one above the other—are the fifteen splendid stained-glass windows of the thirteenth century; the statues of the Apostles placed at intervals against the pillars; the private niches occupied by the king and his attendants during divine service; the grating behind which the jealous tyrant Louis XI. used to watch the proceedings; and the magnificence of the decorated pillars and walls, brilliant with gold and colour, but restored strictly in accordance with the original design. The relics formerly exhibited here are now in the treasury of Notre Dame Cathedral.

On leaving the Sainte Chapelle, we find ourselves in the corridors of—

## The Palais de Justice

(Plan F 9),

an extensive pile of buildings, forming an irregular square, towards the western extremity of the Ile de la Cité. The

*Paris (k)*



ground-plan bears some resemblance to that fanciful "grid-iron" on which the Palace of the Escorial is said to have been modelled by Philip II. The site was formerly occupied by a palace, long a residence of the kings of France. Of this ancient palace some traces remain in the Tour de l'Horloge and the three adjacent towers, the Cuisines de St. Louis—part of the Galérie de St. Louis—and in the exquisite Sainte Chapelle. The palace suffered severely from the Communists; and the present building is to a great extent new, having been restored in the style of its predecessor.

The principal front is that which looks upon the Boulevard du Palais. It consists of two piles of buildings, with a courtyard between, separated from the road by a handsome railing with three large gates. This is the **Cour du Mai**, or Cour d'Honneur, at the end of which is the Galérie Marchande. On the right of the railing the building terminates in the **Tour de l'Horloge**, or Clock-tower, which stands at the corner of the quay of the same name. This tower has been completely restored, and the great dial from which it takes its name is copied from an earlier one, the work of *Germain Pilon*, in the Renaissance style. The building to the left of the railing of the Cour du Mai is occupied by the offices of the **Police Correctionnelle** and was, as might be expected, an especial object of Communist vengeance in 1871. The Police Correctionnelle also occupies part of the south side, a new building having been erected at the corner of the Boulevard du Palais and the Quai des Orfèvres. The visitor entering by the Cour du Mai and mounting the steps to the Galérie Marchande, on turning to the right finds himself in the waiting-room or ante-chamber of the Civil Courts, appropriately designated the **Salle des pas perdus** (or Hall of the Lost Footsteps); and indeed many an anxious suitor has paced to and fro, losing time, patience and health in vain pursuit of justice. In this hall, notice a statue of Malesherbes, the brave and eloquent defender of Louis XVI. at the king's trial, and himself afterwards a victim of the Reign of Terror; and another of Berryer, one of the most renowned of French advocates. The hall is double, with a long row of arches down the middle. To the left of the entrance to the hall, the long Galérie des Prisonniers leads to the **Vestibule de Harlay**, over the entrance to the Palais looking upon the Place Dauphine. At the northern end of this vestibule are statues of Saint Louis and Philip Augustus, and at the southern end of Charlemagne and Napoleon I.; all four monarchs having been connected with the development

and administration of the laws. Along the façade looking on to the Quai de l'Horloge, between the Tour de l'Horloge and the Place Dauphine, are three towers, remains of the ancient building, and called respectively Tour de César, Tour d'Argent and Tour de Montgomeri. Some of the courts are richly decorated and well worth inspection. One of the *gardiens* will show visitors round, but, of course, will expect a gratuity.

### The Conciergerie

was a prison famous in the annals of the First Revolution. Here the unhappy Queen Marie Antoinette was incarcerated, like many other prisoners of that period, for the few days preceding her execution. Lamartine, in his *Histoire des Girondins*, and the elder Dumas, in his *Chevalier de Maison Rouge*, have given graphic accounts of the unfortunate widow of Louis XVI. and of her sufferings here. Her cell has been converted into a chapel, and is shown (as is also the adjoining cell—the prison of Robespierre) only on Thursdays. To view it, a permit—for which a written request should previously be made—must be obtained at the bureau of the Préfecture de Police, opposite the Palais. The adjoining hall is also shown, in which took place the famous banquet of the Girondin prisoners, who supped here together on the night before their execution.

On leaving the Palais de Justice, we turn to the right, cross the Pont St. Michel, and reach the **Place St. Michel**. A turning to the left of the Place, called the Rue St. Severin, leads to the **Church of St. Severin** (Plan G 9), one of the finest in Paris. The porch dates from 1210, but in reality belonged to another old church (St. Pierre des Bœufs), which was pulled down in 1839. The vaulted roof of the apse is a wonderful bit of architecture, and the stained-glass windows—of fifteenth and sixteenth-century work—are matchless. The chapels are adorned with paintings by *Gérôme* and other modern artists.

In the early Middle Ages, the doors of this church were covered with horse-shoes, which knights brought as a votive offering when about to start on a long journey. The priest gave a receipt by heating the key of the church in the incense lamp and printing the impression on the horse's flank. Sick horses used also to be brought here to be blessed.

Continuing along the Rue St. Severin to the Rue St. Julien

le Pauvre, we reach the **Church of St. Julien le Pauvre**, the smallest and most modest of all the Paris churches, but by no means the least interesting. Founded in the twelfth century, it retains several fine architectural "bits" of that period, and is much frequented by artists. Like many other Paris churches, it has had a chequered career, was at one time rich and prosperous and was the church of the Paris University. Gradually shorn of its glory, it became a chapel of ease of St. Severin, and was finally handed over in 1886 to the Melchites (Greek Roman Catholics), who still hold services here. From the churchyard there is an unsurpassed view of the Cathedral of Notre Dame.

On leaving the church, take the Rue St. Jacques, and on arriving at the Boulevard St. Germain, cross the Boulevard, slanting a little towards the right, and take a street close to the Cluny Theatre, which will lead to the—

### Hôtel de Cluny.

#### Plan G 9.

Admission daily, except Mondays, 10 to 4 (5 in summer); Tuesdays, 1.30 till 4 only.

This, one of the most noteworthy buildings of Paris, is one of the few in which all the features of the earlier architecture have been preserved. On entering the courtyard before the old mansion we seem to be taken three or four centuries back, into the days of halberds and crossbows. The fine old mansion of Cluny is interesting alike for its architectural beauty and its varied and valuable contents. In Roman times there stood here the palace of the Roman Governor—built by Constantius Chlorus, the father of Constantine the Great, in A.D. 306. Connected with it were certain thermæ, or baths, of which the ruins still remain. This palace was a royal residence under the early Frankish kings, whose successors, however, transferred their abode to the Cité, and the site of the old palace, with its ruins, came into the possession, in the fourteenth century, of the Abbey of Cluny, in Burgundy. The authorities of that brotherhood, in the fifteenth century, caused a house to be built by Jean de Bourbon, to serve as a residence of the abbots of Cluny during their visits to Paris, and thus arose the Hôtel de Cluny, a handsome and well-preserved specimen of the later Gothic style mingled with that of the Renaissance.

Various royal personages sojourned in the Hôtel de Cluny ; among others, Mary the sister of Henry VIII., the spirited princess who, after marrying for the first time to please her brother (when she became the wife of the old king Louis XII.), declared that she would marry for the second time to please herself, and accordingly espoused the handsome and gallant Charles Brandon. Her room is still designated "Salle de la Reine Blanche," from the widowed queen's white mourning garments. Here also was celebrated, in 1535, the marriage of Madeleine, daughter of Francis I., with King James V. of Scotland.

The main entrance is on the south, in the Rue du Sommerard. This is named after M. du Sommerard, an antiquary who came into possession of the grand old mansion early in the reign of Louis Philippe, and there established a collection of curiosities connected with archæology and mediæval manufactures and arts. On his death the Government purchased the collection, which has been enlarged until it consists of 10,000 objects of art and curiosities in painting, sculpture, carving, metal work, textile fabrics, mediæval artistic furniture, porcelain and glass.

Entering the courtyard, or **Cour d'Honneur**, from the Rue du Sommerard, the visitor turns to the right and passes into the hotel at the opposite corner. The collection is arranged on the ground floor and on the first storey. The various objects are labelled, and a slight knowledge of French will enable the stranger to understand the titles.

**Ground Floor.** In the **1st Room**, or Vestibule—where all umbrellas and sticks must be deposited—there are some tapestry and carved coiffers. A room to the right contains a curious collection of shoes from various parts of the world.

**2nd Room.** As this room is used for "the temporary exhibition of newly acquired articles," its contents are often changed. The chimney-piece is a very fine carving, by *Lallemant*, removed from an old house at Chalons-sur-Marne, representing "Christ and the Woman of Samaria."

**3rd Room.** A "retable" from the church of Champdeuil, fifteenth century. Another of the same period, from Antwerp. Also a number of small articles in metal which have been found in the Seine.

**4th Room.** "Adoration of the Magi" (Neapolitan art, eighteenth century) and a "Tabernacle" (Spanish).

Across the corridor, in **5th Room**, are a sculptured chimney-

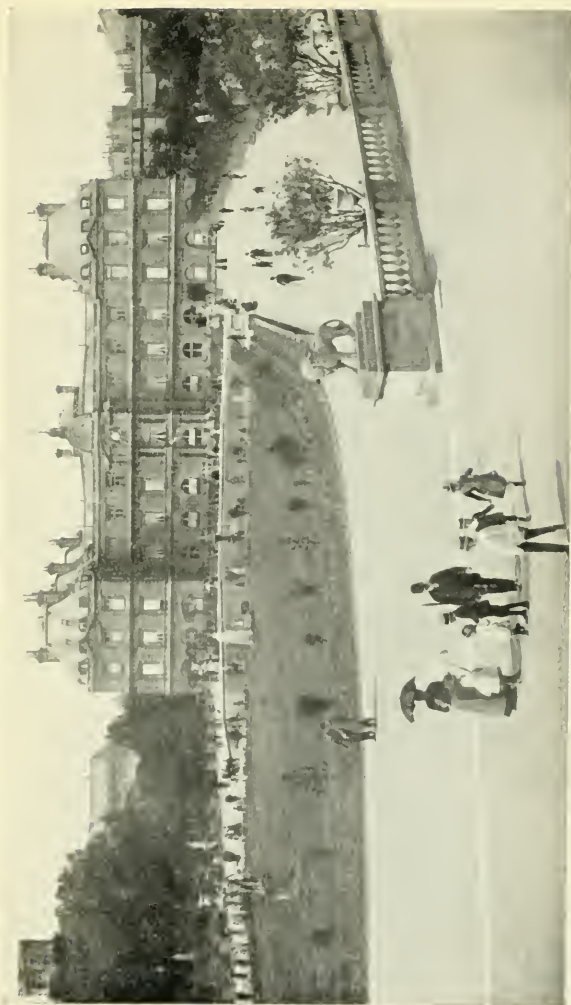
piece, "Diana and Acteon," by *Lallemant*; brass celestial globe, etc.

Descending a few steps and turning to the right we come to the **6th Room**, which contains many fine specimens of old ecclesiastical art. Over the entrance door is an altarpiece (English art) dating from the fourteenth century. A door at the side of this room leads to the "bath-room," which formed part of the palace of the Roman Governors of Gaul, and was probably the throne room in the time of Clovis. It was built by Constantius Chlorus A.D. 306.

Again crossing the corridor, the **7th Room** is entered. Here the chief feature is a splendid series of tapestries, continued in the next room. They belong to the beginning of the sixteenth century, being made in Flanders in the reign of Louis XII., and represent the story of David and Bathsheba. A marble group of the three Parcæ or Fates, attributed to *Germain Pilon*, and a Madonna and Child, fifteenth century, are also here. In the glass cases are many curious specimens of metal-work—locks, keys, swords, helmets, etc.

Beyond this is the **8th Room**, containing the continuation of the David and Bathsheba tapestries. Two marble medallions, from the Château d'Anet, attributed to *Germain Pilon*, are remarkable. A gallery runs round this room and the preceding one; it is entered from the first floor. The visitor now passes into the **Gallery of Carriages**. This has been built out into the garden of the hôtel, and contains a highly interesting collection of state and gala carriages of the seventeenth and eighteenth centuries, sedan chairs, sledges, sets of harness, etc.

**First Floor.**—From the corridor a staircase leads to the first floor. The room on the left contains many quaint and beautiful specimens of French pottery and faïence. On the other side of the corridor—which is lined with armour and weapons—visitors enter the galleries over rooms 7 and 8, which are lighted from above. In the first of these galleries are magnificent specimens of Italian faïence, and in the second fine works in glass and enamel, and some valuable specimens of tapestry of the fifteenth century. In a room to the right of these are some fine glass, enamels and metal work. Three rooms, entered from the second gallery, contain old musical instruments, furniture, etc. The last of these rooms brings us back to the corridor. In the **4th Room** are a great canopied bed of the time of Francis I., and some fine cabinets and carved furniture. The **5th Room**, the next to the right, is called the **Salle du Sommerard**, after the founder of the collection. It is specially rich in examples of carved ivory, some specimens dating from as early as the

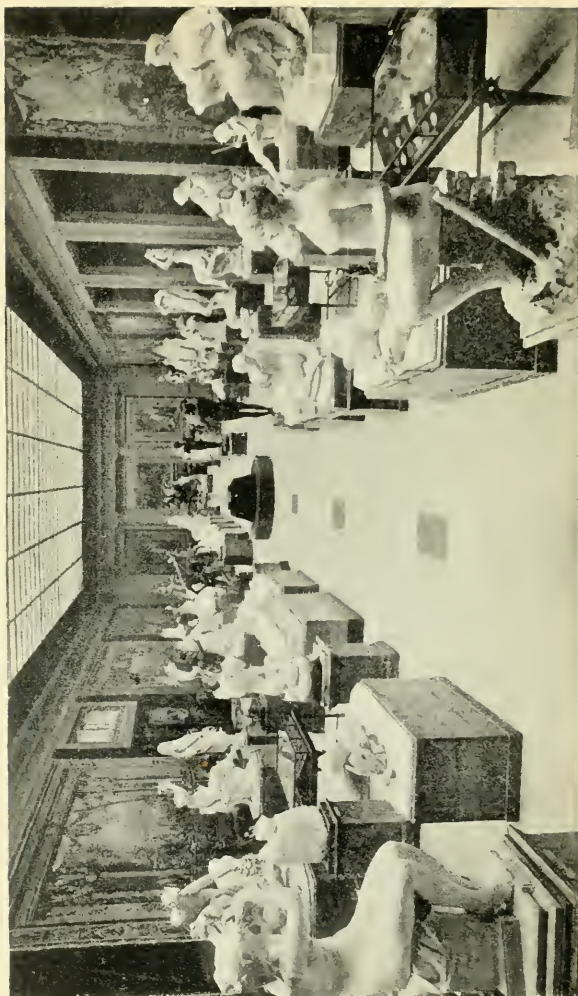


J. Kuhn,

THE LUXEMBOURG.

[Paris.





*Levy, Sons & Co.,*

THE SALLE DES STATUES, LUXEMBOURG.

[*London.*



sixth century. The next, the **6th Room**, is chiefly devoted to objects of art in gold and silver ; among them are curious collections of watches, spoons, forks, etc. ; also a number of ecclesiastical crosses, reliquaries, chalices, with many splendid specimens of the goldsmith's art in the Middle Ages. In the end room are several old crowns—one of them that of a Gothic King who reigned from A.D. 649 to 672.

Retracing his steps through the last four rooms, the visitor turns to the right out of Room 4, and comes into the **Salle de la Reine Blanche**, or hall of the white-robed queen (Mary, wife of Louis XII.). Here is also some seventeenth-century furniture. This apartment leads to the **Chapel**, rich in Gothic ornamentation. Among the objects here, notice the large Flemish altar-piece (fifteenth century) from the Abbey of Everborn, near Liège, and the altar of the Chapel. Do not omit to notice the beautiful groined ceiling, supported on a single pillar.

Close to the Hôtel de Cluny is the **Palais des Thermes**, the ruins of the old palace of the Roman and Merovingian governors of Lutetia. The entrance is through the Hôtel de Cluny. The best view of the remains as a whole is obtained from the Boulevard St. Michel side. The remains of the Tepidarium or warm-bath chamber, and of the Frigidarium or cold-bath hall, are the chief features of the Thermes. Here is to be seen a collection of Roman and early Gallic remains, found in various parts of Paris.

In the **Jardin**, or **Square Cluny**, a number of architectural fragments and relics belonging to ancient and mediæval Paris have been brought together.

The large building facing the entrance to the Hôtel de Cluny is—

### The Sorbonne

(Plan G 9),

the University of Paris, founded in 1253. It is a new and handsome building, and contains some fine decorative painting and sculpture, but, of course, it is not "a show-place." The only part open to the public (*on Thursdays only, from 1 to 3 p.m.*) is the *Grand Amphitheatre*, capable of accommodating 3,500 persons. A large mural painting by *Puvis de Chavannes* (considered to be his finest work) decorates the back of the hall.

Passing along the street by the side of the college, we arrive at—

### The Church of the Sorbonne,

the only portion remaining of the original building erected in 1629 by order of Cardinal Richelieu. His tomb is in a side chapel on the right-hand side. It is a beautiful group of sculpture by *Girardon*, and represents the dying Cardinal supported by Religion and mourned by Science. The two female figures are said to be portraits of his nieces. His cardinal's hat—now very faded and dusty—is suspended above the tomb.

Sometimes the vergers will permit visitors to pass out through the courtyard of the College, which contains a couple of frescoes and statues of Victor Hugo and Pasteur.

A short street opposite the Church leads to the **Boulevard St. Michel**, ascending which, and turning to the right at the small fountain, we come to—

### The Palais du Luxembourg.

#### Plan G 8.

**Admission.**—The Galleries are open daily, except Mondays, from 9 to 5 (4 in winter). Sundays, 9 to 4 all the year round. Closed Tuesday morning.

This important palace, situated in the Rue de Vaugirard, was originally built, between 1615 and 1620, for Marie de Medicis, the mother of Louis XIII. It was inhabited during successive generations by members of the Royal family until the time of Louis XVI., whose brother, the Comte de Provence, afterwards Louis XVIII., was its occupant when the beginning of the Revolution induced many of the aristocracy of France to emigrate to safer shores. During the revolutionary period the government of the Convention turned the royal palace into a prison. It was made the seat of government by the Directory, and Napoleon I., as Emperor, installed the Senate here. Under the Restoration and Louis Philippe it became the House of Peers, and the Senate was again installed by Napoleon III., then it became the office of the Prefecture of the Seine, and the Palais du Senat once more in 1879. It was at one of the magnificent fêtes given at this palace during the Consulate that Napoleon met Robespierre's sister, with whom he fell desperately in love. Lamartine, in the brief period of his political power, was lodged in the palace, and complained bitterly of his quarters, saying that the place was large enough for his

servants and a few of his secretaries, but there was no room for him.

The smaller building close to the palace, called the **Petit Luxembourg**, is the official residence of the President of the Senate. It is supposed to have been built by Marie de Medicis. The extensive garden of the palace is as popular a lounge to the Parisians of the "rive gauche" as that of the Tuileries is to the nursemaids of the northern section. The visitor should notice the *Fontaine de Médicis* and also the *Fontaine de Leda*, representing the metamorphosis of Jupiter into a swan.

The **Luxembourg Galleries** are devoted exclusively to the works of modern artists either still living or recently deceased. It is rarely possible to inspect the Palace itself, as it is used for the sittings of the **Senate**. During the vacation, or when the Senate is not actually sitting, special permission has to be obtained, but a fee to the guardian will often effect the purpose. The entrance to the Picture and Sculpture Galleries is from the Rue de Vaugirard, a little beyond the Palace.

**The Sculpture Gallery.**—In the vestibule a large picture by *Roche-grosse*, one of the most prominent among the younger generation of French artists, is worthy of notice. We then pass through the Sculpture Gallery, which contains a typical assemblage of all that is noteworthy in this branch of art, including specimens of the work of *Rodin*, *Gérôme*, *Fremiet*, *Puech*, and others.

Leading from a bay on the right-hand side of the Gallery are two rooms: that to the right contains works—some of them rather startling—by artists of the "impressionist" school; that to the left—which used to be devoted to the exhibition of pictures by foreign painters—is also given over to the impressionists, and contains "The Moulin de la Galette," by *A. Renoir*, "The Déjeûner," by *Claude Monet*, and other works of the same school.

Continuing through the Sculpture Gallery, we reach the main suite of—

### Picture Galleries.

**Room I.**—"Cardinal Lavigerie," *Bonnat*; "Les foins" (harvest), *Bastien-Lepage*; "La Dame au Gant" (portrait of the artist's wife), *Carolus Duran*; "The Dream," *Detaille*; "Carpeaux's Vision," *Albert Maignan*; "The Holy Office," *P. Laurens*; "The Plague at Rome," *Delauway*.

**Room II.**—"Portrait of a Young Man" (the artist's son), *Benjamin Constant*; "Portrait of Léon Cognet" and "Job," *Bonnat*; "The Housekeeper," by *Joseph Bail*—who is celebrated for painting glass and copper vessels—and "Twilight," by *P. Chabas*.

**Room III.**—"Scotch soldiers returning from the battle," *Flameng*; "Souvenirs" and "Portrait of a Young Girl," *Chaplin*; "Floreal," *Collin*; "The Birth of Venus," *Cabanel*.

**Room IV.**—"Youth and Love," *Bouguereau*; "Paying the Reapers," *Lhermitte*; "Excommunication of King Robert the Pious," *Laurens*; "All Saints' Day," *Friant*; "Truth," *J. Lefebvre*.

**Room V.**—"Venice," *Ziem*; "A Studio at Batignolles," *Fantin-Latour*; "Fortune and a Child" and "Truth," by *Baudry*. Opposite the last-named picture is the door leading to—

**Room VI.**—"Orpheus," *Moreau*; "Jason," by the same artist; "The Poor Fisherman," *Puvis de Chavannes*; "Autumn," *Menard*.

**Room VII.**—"Portrait," *Menard*; "Ishmael," *Cazin*; and two examples of Carrière's peculiar style.

**Room VIII.**—"Man in White," *Patricot*; "Dwellers by the Sea," *Cottet*.

**Room IX.**—"Portrait of Aida Boni" (dancer), *Guirand de Scevola*; "Portrait of Weerts" (painter), *Renouard*.

**Room X.**—"Portrait of the painter, Lehoux," *Cormon*; "Woman warming Herself," *Besnard*.

**Room XI** contains several pictures by *Degas*, including the famous "Dancer on the Stage," and "The Return to the Ruined Home," by *Forain*.

The above are some of the principal works, but almost every picture is worthy of study, since the mere fact of being admitted to the Luxembourg stamps a work of art with the hall-mark of popular and official approval. It should be remembered, however, that the admission of a new picture may necessitate the removal of an old one, since the wall space is limited, so that the arrangement is liable to constant modification.

After quitting the Luxembourg, the method of procedure must be adapted to the day and the hour. On Wednesday and Saturday the Gobelins Tapestry works are open for inspection from 12 to 3, and if arrangements have been made to fit this programme the best plan is, on leaving the Luxembourg Galleries, to take a taxi and tell the driver to



*Photo,]*

*[Donald McLeish.*

THE PANTHÉON.



RODIN : " LE PENSEUR " (PANTHÉON).

go to the Gobelins by the **Boulevard St. Michel**—which is not the most direct route, but will enable the tourist to include several places of interest on the way. We pass, on the right, the **School of Mines**, where there is a **Musée Minéralogique** (*open Tuesday, Thursday and Saturday, from 1 to 4*), exceedingly interesting to those who care for geology.

In the garden near the end of the Boulevard is the **Fountain of the Zodiac**, designed by *Carpeaux*.

At the corner of the Boulevard Montparnasse is the **Statue of Marshal Ney**. This statue was originally placed on the spot where that unfortunate general was executed in 1815, but when the Sceaux Railway was prolonged to the Luxembourg, it necessitated the removal of the statue to the other side of the road. At the end of the Avenue in front is the **Observatory**, but as the ordinary visitor is not likely to inspect the building—it being possible to visit the Observatory only at 2 o'clock on the first Saturday of the month, by permission obtained beforehand from the Director—it is needless to give any description.

### The Gobelins Tapestry Manufactory.

Plan I 9.

Open on Wednesday and Saturday, 12 to 3.

This celebrated establishment takes its name from a mediæval family of dyers, one of whom is said to have discovered the secret of dyeing scarlet. There was already a dyeing establishment here in the reign of Francis I. Colbert, the famous minister of Louis XIV., to whom the silk manufacture of Lyons was indebted for its development, persuaded Louis XIV. to purchase the establishment, which thus became a State institution, and was noted for producing works of art unrivalled throughout the world. The Gobelins tapestries were not purchasable in the market, but specimens were presented from time to time to royal, princely and high diplomatic personages. The beautiful specimens are arranged in several halls, and duly labelled. The Gobelins is at present greatly shorn of its glories, having been an object of fury to the Communists in 1871. Many valuable specimens were burnt by the insurgents, who also fired a portion of the building. This national manufacture is still maintained at the expense of about £10,000 annually to the State.

On leaving the Gobelins we return northward to—



### The Panthéon

(Plan H 9),

on the Place du Panthéon, near the Boulevard St. Michel and the Luxembourg. This church, or rather civil temple, was originally dedicated to the patron saint of Paris. It is of modern construction, Louis XV. having laid the foundation stone in 1764, on the site of an ancient abbey. Soon after the completion of the church, the Great Revolution turned the thoughts of men to glory rather than to religion. It was then determined that the Church of St. Geneviève should be called the Panthéon, and dedicated to the memory of notable Frenchmen. Accordingly the inscription was written over the façade : *Aux grands hommes la Patrie reconnaissante*—and here the tombs of many French celebrities were erected, the remains of Mirabeau, Voltaire, Rousseau and many others finding their final resting-place under its roof. After the Restoration of the Bourbons, Louis XVIII. restored the Panthéon to the Church, but it became a Temple of Fame again under the July Revolution. It was restored to ecclesiastical purposes by Napoleon III., and yet again constituted a Temple of Fame just prior to the funeral of Victor Hugo. With its lofty dome, and handsome façade adorned with Corinthian pillars, the Panthéon is one of the most noteworthy buildings of Paris. From the gallery encircling the lantern a grand view of Paris and the surrounding country can be obtained. The interior contains some fine pictures by *Puvis de Chavannes* and mosaics recently executed, among which are the Battle of Tolbiac, the Baptism of Clovis, the Death and Burial of St. Geneviève, the Coronation of the Emperor Charlemagne, etc. There are also a few fine statues. The dome may be visited at any time. A visit to the vaults is interesting. Special permission is no longer required ; the *gardien* takes round parties every hour, or more frequently if there are many visitors. An assistant who speaks English escorts those visitors who do not understand French.

Immediately behind the Panthéon is—

### St. Etienne-du-Mont

(the Church of St. Stephen of the Mount), looking on the Place Geneviève. This church has long been held in special

reverence as the depository of the ashes of the patron saint of Paris, and is one of the handsomest churches in the city. Especially interesting are the curious stained-glass windows of the choir, of the sixteenth and seventeenth centuries. Notice the carved pulpit by *Lestocard* ; also the *jubé*, or altar screen, a most beautiful and remarkable piece of stone-carving, executed about the year 1,500 by *Biard, Sen.* ; the tomb of St. Geneviève in the second chapel on the right of the choir, the epitaphs of Racine, Boileau and Pascal on the same side, and various well-executed pictures, including works by *Philippe de Champaigne, Giacomotti, Lenain, Timbal*, etc. This church was the scene of the assassination of Monseigneur Sibour, Archbishop of Paris, on January 3, 1857, by Verger, a half-maniac priest, who stabbed the Archbishop during divine service.

We have now completed as much as can be accomplished with satisfactory results in one day's sight-seeing, but if time and inclination permit, an extension of the excursion might be made. Leaving the church, turn to the right, and, descending a rather steep hill, pass the **Ecole Polytechnique**, and in five minutes reach the Place Maubert. Here the visitor can take a tram-car (Gare de Lyon—Avenue Henri Martin) running to the *right*, which passes the gates of—

## The Jardin des Plantes

(Plan H 10),

the botanical and zoological gardens of Paris, containing also ethnological and anatomical museums, and highly interesting mineralogical and palæontological collections.

We enter the Gardens by the Place Walhubert. Right before us is the **Botanical Garden**, laid out in rectangular beds, divided by broad alleys and well-kept paths. To the right is the division devoted to aquatic plants, and before us the *plantes alimentaires et industrielles*—plants used for food, or in arts or manufactures. Advancing along the garden, the visitor will find the division on the right devoted to the Ecole Botanique (School of Botany), a complete collection of plants duly labelled and classed.

The **Zoological Garden**, the most popular portion of the grounds, is reached by turning to the right after entering the grounds by the Place Walhubert. The animals are divided into two great classes, the ferocious and the peaceable (*Animaux féroces* and *Animaux paisibles*). The fierce animals

have their dens immediately to the right of the entrance; the peaceable animals—antelopes, the ox tribe, etc.—have domiciles scattered throughout the gardens. The monkey-house is somewhat to the left of the “Animaux féroces”; farther on are the birds of prey and the reptiles, etc. To the left of the monkey-house are the “Grands Animaux”: elephants, rhinoceroses, etc. The visitor should by no means omit seeing the “Cabinets d’Anatomie Comparative,” behind the division occupied by the birds.

In the pleasure garden, or **Partie Haute**, is the **Labyrinthe**, a mound carefully planted and kept, and also the **Gloriette**, a pavilion commanding an extensive view. Notice here on the hill the grand Cedar of Lebanon, 40 feet in circumference, which is generally believed to have been brought from Syria in 1735 by Jussieu the elder as a seedling, and carefully preserved by him during all the hardships he suffered as a prisoner of war in England. In reality it was presented to him by Dr. Collinson after his release.

The large square buildings along the eastern side of the gardens contain zoological and mineralogical collections. Among the objects of interest recently added are the *Diplodocus*, presented by the late Mr. Andrew Carnegie, and the stump of a tree, 4 feet in diameter, converted into solid agate, presented by the late Mr. Pierpont Morgan.

The building at the southern extremity contains a collection of stuffed animals. Behind it is the house (not open to the public) of *Buffon*, the celebrated naturalist.

Just outside the south gate—which is close to the cedar-tree above-mentioned—is the starting-place of a line of omnibuses (Gare des Batignolles—Jardin des Plantes) which will take us back to the Opéra.

Again, supposing that the conclusion of our fourth day’s sight-seeing leaves us with a portion of the afternoon unoccupied, we may, as an alternative to the Jardin des Plantes, proceed from the Panthéon in the opposite (westward) direction, and spend a few hours in the beautiful Bois de Boulogne.

## The Bois de Boulogne

(Plan C, D, E, F, G, 1 and 2),

the “Hyde Park” of Paris, occupies a large space on the west of the city, and, in the shape of an irregular oblong, runs along the northern half of the western part of the capital. It extends on the west to the Seine, and covers an area of more than 2,200 acres. The Bois was formerly part of an

extensive forest, the *Forêt de Rouvray*. It was crown property until after the fall of the monarchy in 1848. The municipality of Paris came into possession in 1852, and turned the Bois into an extensive park, with roads, alleys, ornamental waters, etc.

In the **Avenue du Bois de Boulogne**, leading from the Place de l'Etoile, is a statue of Alphand, the great architect. Our drive should include the **Lakes**, the **Cascade** and the **Race-course of Longchamps**. Then, taking the **Avenue des Acacias** (the fashionable drive from 3 to 5 p.m. in winter, and from 5 to 7 in summer), we reach the **Jardin Zoologique d'Acclimatation**, on the west side of the Bois, which is well worth a visit.

## ITINERARY OF PARIS.

PLACES NOT INCLUDED IN FOREGOING FOUR DAYS' PROGRAMME.

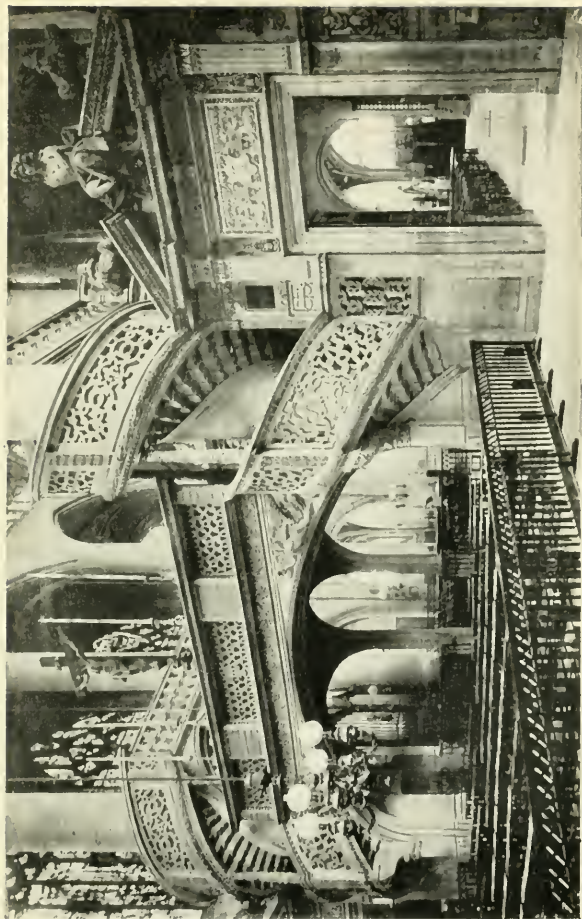
Churches of St. Sulpice and St. Germain des Près—Ecole des Beaux Arts—The Academy—Bibliothèque Mazarine—Montmartre—Church of the Sacré Cœur—Chapelle Expiatoire—Cemetery of Montmartre—The Catacombs—Parc Montsouris—Montparnasse Cemetery.

WE have presumed that the tourist who has only a few days to spend in Paris will devote part of his time to an inspection of the show places in the vicinity, for it is almost a duty to visit Versailles, and a serious error to omit Fontainebleau from the itinerary. St. Denis and St. Germain are optional, but if a choice has to be made between them, St. Denis has more historical interest, and the principal attraction of St. Germain—the view from the Terrace—is often spoiled by the haze which hangs over the city.

But it must not be supposed that in recommending these excursions we have done so because the list of sights worth seeing in Paris is exhausted. On the contrary, only the chief monuments have been mentioned, and we have been forced to omit—either because they were, comparatively, of secondary importance or because considerations of time and distance compelled a selection that would fit in with the route laid down—several places of general, and many of partial, interest.

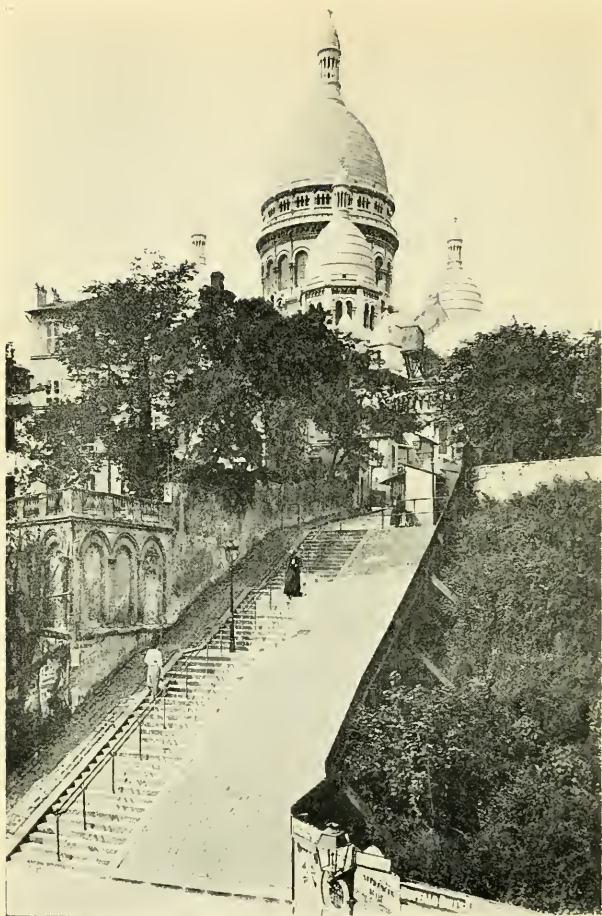
If, therefore, the tourist should resolve to exclude from his programme one or more of the excursions mentioned above, or has a day or two more to spare for sight-seeing in Paris, he may still find plenty to do, and we will supply a suggested itinerary for a supplementary day's excursion.

Let us take—either on the Boulevard des Italiens or at the Théâtre Français—a motor-omnibus marked "Avenue de Clichy—Odéon," or "Gobelins—Notre Dame de Lorette,"



ST. ETIENNE-DU-MONT.





*Levy, Sons & Co.,]*

*[London.*

LE SACRÉ CŒUR.

which, in less than a quarter of an hour, will put us down at the **Place St. Sulpice**.

The Place is a large and handsome square, with a fountain in the middle, designed by *Visconti*. Round the pedestal of the fountain are statues of four celebrated divines—Bossuet, Fénelon, Massillon and Fléchier. The Square is bounded on the west side by the Mairie of the 6th Arrondissement; on the south side by a Seminary (now closed), at which Rénan was educated; on the north side by private houses; and on the east side by the—

### Church of St. Sulpice.

(Plan G 8.)

Though one of the most celebrated churches in Paris, the edifice is imposing rather than beautiful, and has no great architectural merit, being a curious jumble of styles. The pillars of the northern tower are, in fact, of three different orders, and even the two towers are different. This, however, was not the fault of the architect, as he was forbidden to make them alike—which would have been an infringement of the privilege of Notre Dame! The first stone was laid by Anne of Austria in 1655, but, like many other Paris churches, St. Sulpice was an unconscionably long time in building, and was not finished until 1777—indeed, strictly speaking, it never was finished, for the funds (which were raised by a lottery) were insufficient—and the southern tower was not completed and remains 18 feet lower than the other. This is the cause of a curious optical delusion when the church is viewed from the northern part of Paris, for the difference in height makes the towers appear to be much farther apart than they really are.

The interior of the church consists of three naves and a transept. The holy water fonts are two enormous shells which were sent by the Republic of Venice to Francis I. The organ, considered the finest in Paris, was rebuilt in 1861 by the celebrated builder, Cavaillé-Coll, and St. Sulpice prides itself on always having the best musician available. Léfébure-Wély, whose pieces have been strummed by generations of schoolgirls on both sides of the Atlantic, was the organist here for many years.

There are some pictures by *Delacroix* ("Jacob wrestling with the Angel"), *Vanloo*, *Landelle*, and others; and a fine "Nativity," sculptured by *Pigalle*.

*Paris (1)*

One of the curiosities is that the meridian of Paris, which passes through the church, is marked by a line of copper on the pavement and on a marble obelisk in the north transept, which the rays of the sun strike at noon through a small aperture on the southern side.

*Note.*—The Place St. Sulpice is hardly more than a minute's walk from the **Luxembourg Museum**—by the street on either side of the Seminary—should the tourist wish to re-visit that collection (p. 152). Or the present route may be used as an alternative to that laid down on pp. 154-5, if the Gobelins should happen to be shut on that day.

On leaving St. Sulpice, turn to the right by the street on the far side of the Square (Rue Bonaparte), and a few minutes' walk will bring us to the Boulevard St. Germain, opposite—

### The Church of St. Germain des Près

(Plan F 8),

the oldest church in Paris. Childebert I., the son of Clovis, founded a church and monastery here, A.D. 551. Part of the lower walls of the steeple are said to remain, though church and monastery were burned to the ground by the Normans in 861. Abbot Morardus commenced rebuilding the church in 990, but, as usual, a good many years elapsed before it was completed, and it was not consecrated until 1163. The tower which surmounts the porch dates from the time of Abbot Morardus.

The interior has been almost completely restored, though some thirteenth-century work remains. Along the sides of the nave are many pictures by *Hippolyte Flandrin*. A marble monument to the painter, erected by his friends and pupils, stands in the left-hand aisle. There is a monument to *Boileau*, whose heart is buried here—his body lies in the Sainte Chapelle—and black marble slabs mark the resting-places of *Mabillon*, *Descartes*, and *Montfaucon*. The principal tombs are those of two Earls of Douglas, and that of Casimir, King of Poland, who resigned his crown in 1668, and died Abbot of the monastery attached to this church. In the Great Revolution this monastery (which stood where the Boulevard St. Germain now runs) was converted into a prison—the prison of the Abbaye, so often mentioned by Carlyle and other historians, and rendered notorious as the scene of the “September massacres.”

On leaving the church we continue northward along the Rue Bonaparte to the—

## Ecole des Beaux Arts.

Plan F 8.

**Open** on Sundays from 12 to 4, but can generally be seen on other days, between 10 and 4, by applying to the *conciierge*, who will show visitors round for a consideration.

The courtyard contains several curious bits of architecture from old houses which have been pulled down, and a monument to Henri Regnault, a distinguished young artist who was killed outside Paris during the Franco-Prussian war.

Close to the porter's lodge is the **Sistine Chapel**, the front of which is formed of the doorway of the Château d'Anet, built in 1546 for Diana of Poitiers. In the chapel are copies of Michael Angelo's "Last Judgment," and of some of his cartoons. The chief objects of interest in the main building are the **Amphitheatre**—which contains a fine painting by *Delaroche*, representing all the great artists of every age and country receiving rewards from Zeuxis, Apelles and Phidias; and the **Gallery of Prizes**, where are shown the prize works of many eminent painters—Fragonard, David, Ingres, and others from the year 1721 down to modern times.

Turning to the right along the quay, we should not omit to notice the boxes of **second-hand books**, placed along the parapet of the river-wall. There are more than two miles of these boxes (mainly on this side of the river), and they are always being overhauled by bibliophiles, who sometimes—but very rarely—find a rich prize.

Passing a *Statue of Voltaire*, who died at a house on the Quay a little to the left of Rue Bonaparte, we reach the **Palais de l'Institut**, generally called the **Academy** (Plan F 8). In reality, there are five Academies which have their offices and meeting-rooms here: (1) the Académie Française, (2) Inscriptions et Belles Lettres, (3) Sciences, (4) Fine Arts, (5) Moral and Political Science. The first-named consists of the "Forty Immortals." *Permission to view the Palace can be obtained from the Secretary, in the building, between 11 and 1, but there is not much to be seen, and it is better to devote one's attention to the Bibliothèque Mazarine.* (*Open daily, except Sundays and holidays, from 1 to 4 or 5. Closed last fortnight in September.*) This library, which occupies the east side of the Palace, was founded by Cardinal Mazarin. It contains 300,000 books, of which 1,900 are *incunabula*, and nearly 6,000 MSS. Apart from the books, the only objects of interest are some models of "Cyclopean" walls, and a

terrestrial globe, of copper, made by order of Louis XIV. (it is said that he personally assisted in the construction) for the Dauphin. It bears a dent, caused by a musket-ball fired from the Louvre during the Revolution of 1830.

A little farther along the Quai is the **Hôtel des Monnaies**, or Mint (Plan F 8). There is a **Museum** containing a very fine collection of coins and medals, copies of which are sold to the public at very reasonable prices. *For permission to see the Museum and workshops application must be made in writing to the Director (enclose stamp). Tuesdays and Thursdays—from 1 to 3—are the only days the Museum is open.*

A few doors farther along the Quai is an old house (No. 5), the garret of which was once inhabited by a young unemployed artillery officer named Napoleon Bonaparte. Later in life he moved to more commodious apartments in the Tuileries Palace, on the opposite side of the river.

We now cross the **Pont Neuf**—the oldest bridge in Paris, for it dates from 1578—on the left side of which, near the centre, is the **Statue of Henri IV.** The original statue was erected by his widow, Marie de Medicis, but was destroyed in the Revolution. The present one was made in the reign of Louis Philippe out of metal procured by melting down a couple of statues of Napoleon and one of General Desaix. A flight of steps behind the statue leads to a tongue of land—the extremity of the Ile de la Cité—now laid out as a garden. On this spot, Jacques du Bourg-Molay, Master of the Templars, and two of his officers were burned in 1314.

Opposite the statue, at the corner of a street leading to the Place Dauphine, is the house which was inhabited by Mme. Roland, one of the martyrs of the Revolution.

This will complete a fair morning's work, and the visitor can now either lunch in the vicinity or take the "Place Pigalle—Halle aux Vins" motor 'bus—there is a stopping-place nearly opposite the Statue—which in a few minutes will bring him to the Boulevard des Italiens. We should recommend him to lunch at one of the restaurants to be found about there, and, after lunch, to take the 'bus to Place Pigalle and spend the afternoon in Montmartre.

### Montmartre.

Montmartre is the Bohemian quarter of Paris, and the **Place Pigalle** (Plan C 8)—though not, strictly speaking, in

Montmartre—is the headquarters of Bohemianism. It used to look most picturesque in the early morning, when a score or more of Italian models in brightly coloured costumes were grouped round the fountain waiting for artists to engage them.

On the east side of the Place is a well-known café and restaurant—the *Rat Mort*. A good many years ago, four young men, all of whom afterwards attained celebrity, used to meet here every evening to discuss a bottle of wine. One day a member of the party observed that the wine tasted better than usual, to which another—J. L. Gérôme, the celebrated painter—remarked that “perhaps there was a dead rat in the cask.” In a short time the nickname was approved by all the painters, poets, and musicians of the “Butte,” and the proprietor of the café adopted the new name, which is still retained, though the class of customers is now of a very different kind.

The seizure of some cannon from the soldiers who had been sent to fetch them—the incident which led to the civil war of the Commune—occurred in the Place Pigalle.

At Nos. 12 and 14 Rue Duperré—a street to the west of Place Pigalle—is the **Capel Theatre Girls’ Home**.

There are nearly 300 Englishwomen employed in the theatres and music-halls of Paris—mainly as dancers, though there are some variety artists, acrobats, cyclists, musicians, etc.—and, in former years, being strangers in a foreign land, knowing little of the language, liable to be cheated, and exposed to moral dangers, their lives were far from happy. Thanks to generous friends of the profession these two houses have been purchased, and a “home,”—which merits its designation in the fullest sense of the word—established.

Turning to the right along the Boulevard, and taking the first street on the left (Rue des Martyrs) and then the second on the right (Rue Antoinette—a chapel at No. 9 in this street is said to mark the exact spot where the head of St. Denis was cut off), we come to the **Marché St. Pierre**, a rather dreary region, which the Municipal Council propose to transform. It was from this spot that Gambetta made his escape from the beleaguered city in Nadar’s balloon. Here there is a *Funicular Railway*, which, for fifteen centimes, will take us up to the terrace. If the day be clear, there is a magnificent view over the city and 15 or 20 miles beyond. Behind us is the—



## Church of the Sacré Cœur.

(Plan B 9.)

This enormous structure, which is visible for many miles round Paris, is grandiose rather than beautiful. It has a large dome, with three smaller ones. A square belfry accommodates "La Savoyarde"—an enormous bell, 10 feet in diameter, and weighing 16 tons, presented to the church by the ladies of Savoy.

The interior is grand on account of its splendid proportions—it will hold 8,000 people—but is, at present, nearly devoid of decoration. The crypts, which are immense, can be visited, and an ascent of the dome can be made, but it is not worth the fatigue, for as Paris is surrounded by hills the view is hardly more extensive than that from the terrace. Though begun in 1875, the church was not formally consecrated until October, 1919. The cost has been so far—for the building is still incomplete—£1,200,000, of which £200,000 was spent before the ground level was reached, for the soil of the Butte is incapable of bearing the weight of such an immense structure and the foundations go through the hill. It is said, half in joke, half in earnest, that if the hill were taken away the church would be left standing.

By the side of the Sacré Cœur is the little church of **St. Pierre de Montmartre**, built by Louis VI. in 1143. It was here that Ignatius Loyola and a few of his friends founded the Order of Jesus, on August 15, 1534. Behind the church is a curious "Calvary," removed from Mont Valérien.

To vary the return journey, an omnibus which starts from the station of the Funicular Railway can be taken. On its route it passes over a bridge which crosses a portion of—

## The Cemetery of Montmartre.

Plan B 7 and 8.

Open from 6 or 7 a.m. till dusk, every day.

Though smaller in extent than Père Lachaise, this cemetery contains the graves of many illustrious persons, and is rich in monuments and statuary. The main entrance is in the Avenue Rachel—a short avenue leading from the Boulevard de Clichy, and close to Place Blanche.

On entering, follow the main avenue, and after passing under the viaduct, arrive at the Carrefour de la Croix, around which are the tombs of *Cavaignac* (fine bronze statue by Rude),

*Zola* (bust by Solari), *Castagnary* (bust by Rodin), *Labiche*, playwright, and *Beyle*, who is better known by his pen-name of *Stendhal*. Continue along Avenue Dubuisson, in which are the tombs of the *Gérôme* family (bronze statue by J. L. Gérôme), *Waldeck-Rousseau* and the *Gambetta* family.

Turn to the left (Avenue de la Cloche), and afterwards slant off to the right (Avenue Cordier), at the corner of which is the monument of *Meilhac*, by Bartholomé. To the right is the Jewish cemetery, containing the tomb of *Osiris*, surmounted by a copy in marble of the "Moses" of Michael Angelo. In the avenue are the graves of *Guillaumet* (bronze statue by Barrias), *Théophile Gautier* and *Coutan*. A flight of steps leads to the monuments of *Halévy*, the composer, *Henner*, *Paul Delaroche*, *Horace Vernet* and *Adolphe Adam* in the Avenue de Montebello. From this avenue, turn to the left into the Avenue du Tunnel, where are the tombs of *Hector Berlioz* and *de Neuville* (monument by St. Vidal); and then into the Avenue Cordier, where is *Murger's* tomb, with a female figure by Aimé Millet. Close by, to the right, is the Avenue de Montmorency, where are the graves of *Dr. Péan*, *A. Dumas fils* (statue by St. Marceaux), and *Ary Scheffer*.

Return to the Avenue de la Cloche, in which are the graves of *Victor Massé*, *Jules Simon* (bust by Chaplain), *Heinrich Heine*, the great German poet (white marble monument by the Danish sculptor, Hasselrus), and then turn to the right into the Chemin Duc (*Paul Lacroix*, better known as "Bibliophile Jacob"), then to the right—Chemin Troyon: *Frederick Lemaitre*, actor (bust by Granet), *Troyon*, painter, *Baudin* (bronze statue by Aimé Millet), *Ambroise Thomas*, *Dr. Charcot*. The Chemin Troyon ends in the Avenue de Montmorency, where is the huge *Lejeune* mausoleum with four statues; turn to the right, then descend stairs on left to Avenue Samson, which is straight for a little distance, then curves to the left. At the beginning of the curve is the Avenue des Anglais to the right, in which are the tombs of the composers *Offenbach* and *Léo Délibes*. Return to Avenue Samson, and follow the curve which will lead us back to Avenue de Montmorency, turn to the right, and after passing the tomb of the *Goncourt Brothers*, take the second turning to the left—Avenue St. Charles—which will bring us back to the gate at which we entered.

On the Boulevard we turn to the right to Place Clichy, where there is a *Monument to General Moncey*, who defended Paris against the Allied Armies in 1814, and where we can take the Montmartre—Grenelle autobus (AQ), which goes to

the **Gare St. Lazare** (Plan C 7). It would be advisable, if time permits, to alight here and go down the Rue d'Anjou, which will bring us out close to the **Chapelle Expiatoire** (Plan D 7), on the Boulevard Haussmann. The bodies of Louis XVI. and Marie Antoinette were buried here after their execution, but twenty-one years later were recovered and removed to St. Denis, and this chapel was erected to their memory. It contains two fine marble monuments of the unfortunate King and Queen. *The interior can be seen by applying to the gardien between 10 and 4.*

To return home, the visitor should turn to the right along the Boulevard Haussmann, and in a few minutes he will be back at the Opéra.

If an opportunity occurs, a visit should be paid to—

### The Catacombs.

**Plan I 8.** On view at 2 p.m. on the *first* and *third* Saturday of each month. Tickets, 1 franc, are issued at the office in the Place Denfert-Rochereau.

A great part of the south of Paris is undermined by old quarries which are said to date back to the time of the Romans, and extend for a considerable distance beyond the limits of the city. Such vast quantities of stone had been removed that the surface became insecure, and steps were taken to strengthen it (1786). At the same time it was resolved to remove the bones of many generations of dead citizens who had been buried in the Cimetière des Innocents, and, as the authorities did not know what to do with these remains, they arranged the skulls in a gruesomely picturesque decoration in the Catacombs.

The entrance is in the Place Denfert-Rochereau; the omnibus Opéra—Parc Montsouris passes the door. It is necessary to be provided with a candle—which the guide will sell for 50 c.—and he will also warn you not to stray away from the rest of the company, as it is easy to get lost, and it would be unpleasant to have to spend a fortnight among old bones. The air is very chilly in these underground regions, and it is therefore advisable to take an overcoat or wrap. The visit lasts nearly an hour, and ends in the Rue Daureau (which used to be called the Rue des Catacombes), about 600 yards from the entrance.

If time allows, a pleasant termination to the afternoon can be made by taking the above-mentioned autobus from

Place Denfert-Rochereau to **Parc Montsouris**, one of the prettiest parks in Paris. The principal object here is a Moorish pavilion, which formed part of the Exhibition of 1867, and is now used as a meteorological station. From several parts of the Park a fine view over the southern half of the city can be obtained.

Or if the visitor has not had enough of tombs, and prefers them to parks, he can take the Rue Froidevaux—a street leading from the Place Denfert-Rochereau to Avenue du Maine—where he will find two entrances to the **Montparnasse Cemetery**.

This is the cemetery for South Paris, and contains many fine monuments and the graves of several celebrated men, including those of Saint Saëns, the great composer, Dumont d'Urville, Sainte Beuve, Lecomte de Lisle, M. and Mme. Boucicaut, Catulle Mendès, Guy de Maupassant, Baudelaire, the Victims of Duty (one monument to firemen, another to policemen), Bartholdi, Gérard, Rude, Littré, Orfila, Regnault, Theodore de Banville, the "Four Sergeants of La Rochelle," etc. There is also a very picturesque round tower covered with ivy, which is generally called "the Mill," but was originally the pigeon-house of a large nunnery which formerly stood here.

Close to the northern entrance to the Cemetery is the "Edgar Quinet" station of the Metro., and Montparnasse Station is within three minutes' walk.

## ITINERARY OF PARIS.

### FIFTH DAY'S PROGRAMME.

#### I. VERSAILLES.

**V**ERSAILLES is about 12 miles south-west of Paris. The best days for the excursion are Tuesdays (except the days following a general holiday, when the galleries are closed for cleaning), Thursdays, Saturdays and Sundays. Sunday has the disadvantage that the galleries are more crowded with French people than on any other day. On the other hand, the fountains play on the first Sunday of the month, and occasionally on other Sundays also. See announcements in the French newspapers, or on bills at the stations.

The visitor has the following options in making the journey:—

**I. Motor or Carriage Drives** organized daily (except Monday) by the tourist firms, comprising drive through the Bois de Boulogne, St. Cloud, and Ville d'Avray, visiting the Grand Trianon and State Carriages, and, after luncheon, the Palace and galleries, returning to Paris through Sèvres by about 6 p.m. The vehicles start at 10 a.m. Fare, 35 francs.

**II. The Railway.** Train can be taken from the Gare des Invalides (Plan E 6), the Gare Montparnasse (Plan H 7), or the Gare St. Lazare (Plan C 7), as may be most convenient. The services are fairly frequent, but time-tables should be consulted. There are three stations at Versailles, viz., *Chantiers*, the *Rive Droite* and the *Rive Gauche*. The two latter are within half a mile of the Palace. The Trianons are more than a mile beyond that.

**III. Tramway.** From the Place du Louvre trams run at fairly frequent intervals by way of Sèvres, putting the visitor down in front of the Palace. The Trianons may be reached either by cab or by a local line of tramcars, but a walk through the magnificent gardens is the best method.

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**IV. Steamer and Tram.** A pleasant and cheap alternative for those who are not hurried is to take boat from the Pont de la Concorde to Sèvres and then tram to the Palace gates at Versailles. Or the river excursion could be extended to St. Cloud, giving an opportunity for a ramble back through the delightful park to Sèvres and so to Versailles, or more directly to Versailles by way of Ville d'Avray.

On arrival at Versailles the best plan is to proceed immediately to **Trianon**. In the case of the drives alluded to in the first paragraph, this is the plan adopted, and the visitor is conducted through the State Carriages, Trianon Palace, and thence driven back to lunch. The same method should be observed if the journey has been made by railway. The tram goes from the Station (line from St. Lazare) to the Trianons ; a cab used to cost 3 frs. before the War, but the cabmen now demand twice as much. If the visitor has arrived from Paris by tramcar, the best plan will be to visit the Palace first, then lunch, and visit the Trianons afterwards.

Presuming, however, that we adopt the pleasant plan of driving to Versailles, the route taken is through the Place de la Concorde and up the Avenue des Champs Elysées, passing the Arc de Triomphe, and then traversing the Bois de Boulogne, passing the lakes, the cascade, and the celebrated Racecourse of Longchamps, afterwards skirting the Seine till we cross the bridge of St. Cloud, and the carriage is drawn up in the square to afford an opportunity for visiting the—

### Parc de St. Cloud.

This has lost much of its interest since the demolition of the ruined château, but is well worth the ten minutes' walk involved in crossing the park on foot and meeting the carriages on the farther side, the usual plan. The panoramic view over Paris from the terrace is very fine.

The site of the palace is now laid out as a flower garden and no vestige of the building remains. The park is very extensive, and is a favourite holiday promenade and picnic ground with Parisians. The *grandes eaux* play on alternate Sundays during the summer months from 4 till 5.

St. Cloud was a favourite residence of royalty from the time of Louis XVI. Here Napoleon I. made himself First Consul, and here Napoleon III. and the Empress Eugénie resided continually. The château was occupied by the

Germans in 1870, and it seems still an open question whether the fire which laid it in ruins was due to that occupation or whether it was ignited by French cannon from Fort Valérien.

Again taking the carriage, we pass through **Ville d'Avray**, and soon enter the Park of Versailles by the Trianon gates.

### The Grand Trianon.

This palace is situated at the extremity of the Grand Avenue of the same name. It is a château or villa of the Italian style, all the rooms being on one floor. Built in 1688 by Louis XIV., for Madame de Maintenon, who had become wearied of the pomp and immensity of the Grand Palace, it was occupied successively by Louis XV. and his queen, Marie Leczinska of Poland, whose portraits are hung on the walls of the reception rooms. It was also occupied by Louis XVI. and Marie Antoinette, and, later, by Napoleon I. and Josephine, and, lastly, by Louis Philippe.

The first room is the **Salon des Glaces**. Here the Council of Ministers was held during successive Court occupations. In the centre of the room is a massive table of Malabar oak, more than 8 feet in diameter. We now cross the Peristyle, or **Grand Entrance**, used as a dining-room under Louis XIV. It contains some fine statuary and vases, and is interesting as the hall in which Marshal Bazaine was tried. We next visit the unpretentious apartment occupied by Napoleon I., with furniture, bed, bath, writing-table, etc. One of the most interesting features of the Trianon to English people is the suite of apartments prepared by Louis Philippe for the reception of Queen Victoria in 1846. The bed hangings are of the richest Lyons silks. Queen Victoria, however, did not see fit to avail herself of these rooms, despite the extravagant preparations.

The gardens behind the palace are laid out in geometrical circles, squares and triangles of the period of Le Nôtre, but of course these gardens are not to be compared with those surrounding the palace itself, which will be visited later.

On leaving the Trianon (*attendant expects a fee, amount optional*), we cross the courtyard to the left, and come to the celebrated collection of **State Carriages** (*usually closed somewhat early*). These should certainly be visited. The most interesting are those used by Napoleon I. and III. respectively, but perhaps the chief feature is the coronation carriage of Charles X. This is one of the most gorgeous and

costly carriages in existence ; it is said to have cost from first to last about £40,000, and its approximate weight is nearly seven tons. It was last used for the baptism of the Prince Imperial, in 1856, at the Cathedral of Notre Dame, being then occupied by the emperor, the empress, the nurse, and the infant prince.

If time permits, a visit may now be made to—

### The Petit Trianon,

a small château built after the designs of the architect Gabriel for Louis XV., who presented it to Madame du Barry. It was afterwards given by Louis XVI. to Marie Antoinette, and some of the rooms are still shown with the furniture of the period, including a favourite piano of this unfortunate queen. Marie Antoinette had the gardens laid out in the English style, and built a Swiss Village, where the queen and court amused themselves by playing at farm life, making butter in the dairy and rearing poultry, the profits of the sale of produce being distributed among the poor of the neighbourhood.

It will now be high time for the midday meal. This can be taken in the proximity of the Palace itself. There are a number of restaurants on either side of the great square where lunches are supplied at fixed charges, including the *Hôtel de la Chasse* and the dearer *Hôtel des Reservoirs*.

### The Palace of Versailles

was formerly a hunting château of Louis XIII. Louis XIV., struck with the possibilities of its magnificent situation, enlarged it considerably, spending fabulous sums upon the decorations and in laying out the magnificent gardens, and it then became the court residence, instead of St. Germain, which had become rather distasteful to the king, as it overlooked the Cathedral of St. Denis, the royal burial-place, where in all probability the king himself would be interred.

Louis XV. continued the work of his ancestor, and added the theatre and chapel. Louis XVI. and Marie Antoinette made the Palace of Versailles their state residence. Napoleon I. never resided in the Palace, but he spent some time at Trianon. Louis Philippe restored and redecorated the Palace at a cost of nearly a million sterling, but since the

time of Louis XVI. it has never been used as a royal residence for any consecutive period, though state balls, receptions, etc., have frequently been held in it. It is now famous as one of the grandest picture galleries in existence, the battle pictures being especially celebrated.

### Exterior.

Before entering, it is a good plan to walk to the centre of the courtyard, where stands the equestrian **Statue of Louis XIV.**, and examine the exterior of the palace. On approaching by the Place d'Armes, the visitor passes two large piles of buildings, one on each side of the Avenue de Paris. These were formerly the stables of Versailles, and are now converted into **Barracks** for artillery and engineers.

The great gates lead into a **Cour d'Honneur**, or outer court, behind which is the **Cour Royale**, into which, in the old days, the equipages of royal and princely personages only were admitted. Behind and around the Cour Royale is the old part of the palace, erected by Louis XIII. North and south of the central building are two long wings. The northern wing contains the Cour de la Chapelle, from which an entrance leads on to the gardens, the Chapel, the Cour de la Bouche, and the Cour du Maroc, and terminates in the historical Théâtre, in which the sittings of the Senate were held until 1879. The southern wing contains the Cour des Princes, with an entrance into the gardens, and then the long Galérie des Sculptures, leading to the Théâtre used for the meeting of the Chamber of Deputies under the Third Republic, till 1875.

The **Cour de Marbre**, immediately behind the statue, is so called from its marble pavement. Louis XIV. often spent his summer evenings here, surrounded by the court. Here, too, assembled the Parisian rioters and the infuriated Dames des Halles (market women) in 1789, clamouring for the heads of Louis XVI. and his Austrian Queen, Marie Antoinette, who courageously went out on the balcony overlooking the great courtyard, taking her little boy in her arms, hoping by this appeal to maternal sentiment to pacify the mob—unavailingly, as we know, since the king and queen left the palace as state prisoners and were shortly afterwards executed on the Place de la Concorde. Readers of Carlyle's *French Revolution* will remember the vivid chapters in which, in his own incomparable manner, these tragic events are related.

The three centre windows belong to the state bedroom, and from the adjoining window on the left the time at which

the king would rise in the morning was announced by a huge placard, as the king's toilet was a daily event of importance in those days of abject servility to royalty. At the death of each king, one of the courtiers appeared on the balcony, and, breaking the staff of office in two, exclaimed, *Le roi est mort*; then taking a new staff he would wave it in triumph immediately afterwards, shouting, *Vive le Roi*. This ceremony was retained as recently as 1824 (Louis XVIII.).

### Interior.

Of the several entrances to the Palace, the one favoured by the majority of visitors is that by the side of the Chapel; it has the advantage of leading directly to the royal apartments. Incline to the right when crossing the courtyard, and the chapel will be seen straight in front; the entrance is under the archway that leads to the gardens. Passing the cloak-room (not obligatory except for wet umbrellas) we enter the **Vestibule**, in which is a fine bas-relief of "Louis XIV. crossing the Rhine," by the brothers *Coustou*. To the left of this bas-relief is the entrance to the **First Gallery of the History of France**—eleven rooms containing paintings of historical incidents from the time of Charlemagne to Louis XVI. These rooms are often closed to the public, which does not greatly matter, for the pictures—though some of them are by well-known artists—are of no great artistic merit. If the rooms are open, the visitor who is resolved to see everything can pass through them, and return by the **First Gallery of Sculpture**. At the far end of these two galleries is the **Salle de l'Opéra**, a pretty little theatre built for Louis XV. by Gabriel. It was used as the "parliament house" by the National Assembly from 1871 to 1875, and afterwards by the Senate. Sometimes there is a *gardien* at the door, who will show the Salle for a small fee. The Sculpture Gallery contains nothing but plaster casts of figures from the tombs of royal or celebrated persons. A staircase leads from it to a gallery of war pictures which can be better visited from the first floor; and a door near this staircase conducts to the **Salle des Croisades** (open on Thursdays and Sundays).

We should therefore recommend—especially if ladies are of the party—the ascent at once from the Vestibule to the first floor by the staircase on the right-hand side. This lands us in the *Vestibule of the Chapel*, which commands a good view of the beautifully decorated **Chapel**—Mansart's last work, and one of his finest. The high altar is of marble and gilded bronze; the painted ceiling, representing "God, the Eternal Father," is by *Coyvel*; and the "Descent of



the Holy Ghost," by Jouvenet, is over the royal pew. To the right of the Chapel Vestibule is the **Second Sculpture Gallery**, also containing plaster casts of monuments.

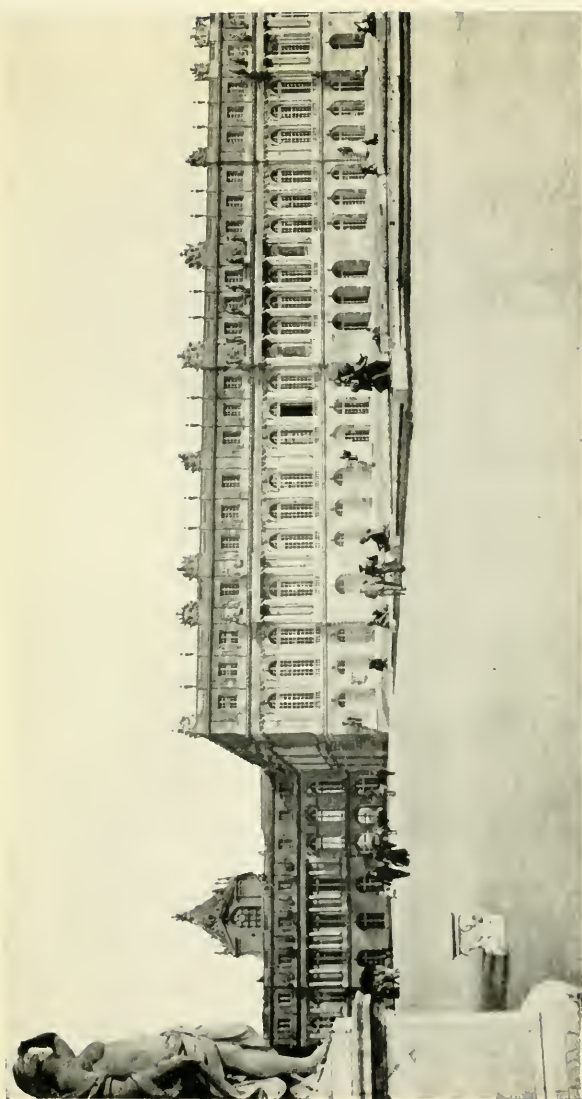
Leading from this gallery are seven rooms mainly devoted to battle pictures of the Algerian, Crimean, Italian and Mexican wars. In the first room is *Muller's* great picture of "The Last Victims of the Reign of Terror" (the seated figure in the foreground is the poet, André Chenier). Opposite this is "The Enrolment of Volunteers in 1792," by *Vinchon*, containing portraits of many celebrities of the time of the Revolution. The battle pieces in the other rooms have now little interest beyond that of showing the uniforms that were worn at the time. "The Capture of the Smala of Abd-el-Kader," by *Horace Vernet*, is, we believe, "a record" in point of size, as it measures nearly 70 feet long by 16 feet deep.

At the end of the Sculpture Gallery is a staircase leading to the **Attique du Nord** portraits of celebrities dating from the fifteenth to the seventeenth centuries. The visitor who is well read in French history will find this collection supremely interesting. If it is closed, return to the Chapel Vestibule through the **Second Gallery of the History of France**—ten rooms containing pictures of incidents in French history of late eighteenth and early nineteenth centuries.

Having crossed the Vestibule, we enter the **Salon d'Hercule**—a fine room which forms the ante-chamber to the **King's State Apartments**. It owes its name to the ceiling decoration, representing the "Labours of Hercules," by *Lemoyne*, which is 64 feet in length and contains 142 separate pictures—a truly herculean task which occupied seven years of the artist's time, and cost him his life. The portrait of Louis XIV. is by *Mignard*.

The **Salon de l'Abondance** was, appropriately enough, used as a refreshment room. Leading out of this room are three *salles* which contain some battle pieces by *Van Blarenbergh* and some modern paintings. The **Salon de Venus**—named, like all the others, from the subject of the painted ceiling—is richly decorated with bronze bas-reliefs. The statue of Louis XIV. by *Warin*, represents the King as a Roman soldier—wearing a seventeenth-century full-bottomed wig! The **Salon de Diane** was formerly the billiard-room. The most noticeable thing in it is the picture of Louis XIV by *Rigaud*—which Thackeray had in mind when he made the drawing of "Ludovicus Rex" in *The Paris Sketch-book*.

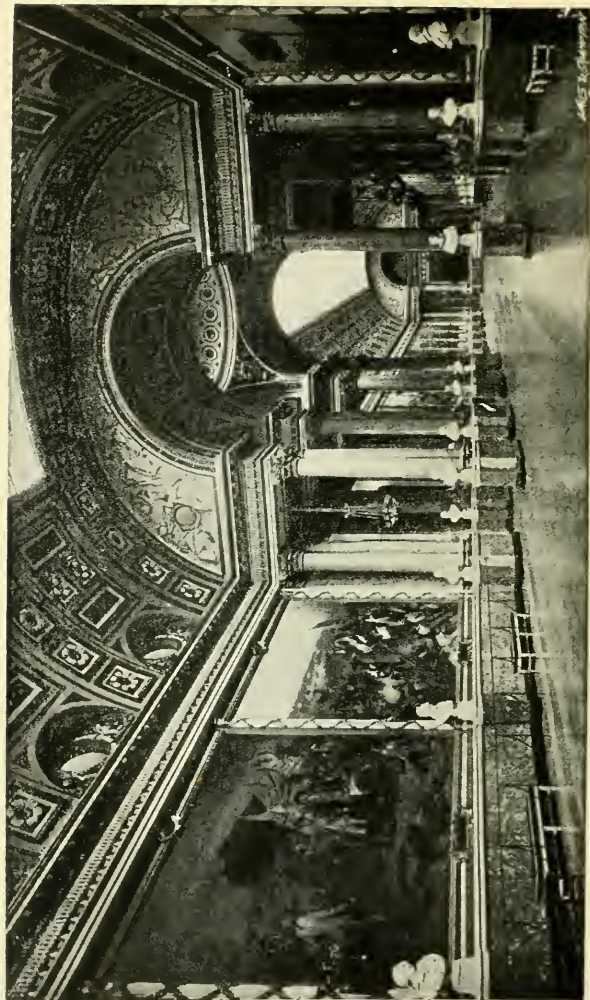
In the **Salon de Mars** are some fine Gobelins tapestries, and a splendid pedestal clock; there are also some Gobelins



*Photo.]*

THE PALACE OF VERSAILLES.

[E. N. A.]



*F. Frith & Co., Ltd.,*

GALÉRIE DES BATAILLES, VERSAILLES.

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tapestries in the **Salon de Mercure**. The **Salon d'Apollon**, formerly the Throne Room, is the last of the State Apartments; the next room, the **Salon de la Guerre**, though not inferior in decoration to the other rooms, is but a kind of lobby or entrance hall to—

### The Galérie des Glaces.

This magnificent gallery, which is nearly 240 feet long by 30 feet wide, is the crowning glory of Versailles. It was designed by *Mansart* and *Lebrun*, and is lighted by seventeen large windows, each window being faced by a bevelled mirror of the same size. The decorations depict the victories over Germany, Holland and Spain, or represent Louis XIV. as the supreme arbiter of nations, the protector of arts and sciences, or in any other capacity which could suggest itself to a sycophantic artist who knew that he could not spread the butter too thick.

Gorgeous as the Great Gallery is, its splendour sinks into insignificance when compared with its historic interest, for no room in the world has seen so many great events. "Here it was that Louis displayed all the grandeur of royalty; and such was the splendour of his court and the luxury of the times that this immense room could hardly contain the crowd of courtiers that pressed round their monarch." Here, on May 10, 1774, when Louis XV. had breathed his last, "an immense noise as of thunder was heard"—caused by the crowd of courtiers rushing to pay their court to Louis XVI. Fifteen years later (October 5, 1789) the Gallery was invaded during the "Insurrection of Women," when several of the body-guards were killed. Here King William I. of Prussia was proclaimed German Emperor on January 18, 1871, and finally here it was that the Treaty of Peace between the Allies and Germany was signed on June 28, 1919.

The first door from the Galérie des Glaces leads to the **Salle du Conseil**, noticeable for its carved woodwork; there is a tradition that Louis XIV. lunched with Molière in this room. Here is the entrance to the **Cabinets du Roi**—a set of small rooms in which Louis XV. used to exchange the boredom of public life for the boredom of private life. They consist of the *Bedchamber* in which he died; the **Salon de la Pendule**, so called because it contains a very handsome and curious clock, and three or four other rooms of no great interest. (N.B.—These rooms are not open to the general public. The *gardien* who shows them will expect a gratuity.)

The room next to the **Salle du Conseil** is the **Bedroom of Louis XIV.** in which that monarch died, in 1715, but he did

not die in the bed, which is not a genuine bit of furniture but was pieced together in the time of Louis Philippe; the balustrade and woodwork [are, however, authentic. The portrait in wax of Louis XIV. at the age of sixty-eight is reputed to be a striking resemblance, and the wig is said to have been really worn by the King. Adjoining the Bedchamber is the famous *Œil de Bœuf* (so called from the oval bull's-eye window), in which the courtiers who had the right of *entrée* to the King's *levée* used to assemble. Two rooms beyond this, the *Antechamber* and the *Guard Room*, do not contain anything remarkable.

Returning to the *Galérie des Glaces*, we find at the far end the *Salon de la Paix*, formerly the Queen's Card Room. Next to this is the *Queen's Bedchamber*. Maria Theresa and Marie Leczinska died in this room, and Louis XV. and Philip V. of Spain were born here. The *Salon de la Reine* contains some Gobelins tapestries, and a splendid jewel cabinet of Marie Antoinette, formerly in the palace of St. Cloud. Return to the Queen's Bedchamber, where a *gardien* will, if desired, open the door leading to the *Private Apartments of Marie Antoinette*—a *Boudoir*, *Library*, *Cabinet*, *Bath-room*, and *Salon*, somewhat small and dark, but beautifully decorated. The exit from these rooms is in the *Salle des Gardes de la Reine* (the *gardien* stationed at the door will expect a tip), and leading from this is the *Queen's Staircase*; on the landing is the entrance to the *Apartments of Mme. de Maintenon*, which are worth a visit if they should chance to be open. A staircase leads from here to the *Attique de Chimay* and the *Attique du Midi* on the second floor. These rooms contain portraits of various celebrities of the Revolution and First Empire.

The *Grande Salle des Gardes* has three enormous paintings—"Napoleon distributing Eagles," by *David*; "Battle of Aboukir," by *Gros*; and "Centenary of the States General," by *Roll*. The beautiful statue of the "Last Days of Napoleon," by *Vela*, which for many years stood in this room, has now been removed to the *Sculpture Gallery* (see below).

Crossing the *Salle de 1792*, and the landing of the *Princes' Staircase*, we enter the *Galérie des Batailles*, which contains pictures of famous battles from that of Tolbiac (A.D. 496) to the Franco-German War of 1871. Descend the *Princes' Staircase*, and visit a suite of rooms filled with pictures illustrating the wars of Napoleon; return through the *Sculpture Gallery*, if it should chance to be open to the public, for there do not appear to be any fixed rules with regard to some of the rooms, which are often closed on days when they should be open.



A door in the courtyard, to the right of exit, leads to the **Salle du Congrès**, where the election of President of the Republic takes place (shown by *gardien*, gratuity), but it is better to turn to the left and visit the **Salles du XVIII<sup>ème</sup> Siècle**, which lie round the Cour de Marbre. In the **Galérie Basse**, which is underneath the Galérie des Glaces, several of Molière's plays were first performed. The last rooms to be visited have some interesting portraits of modern artists, viz. Rosa Bonheur, Detaille, A. de Neuville and Robert Fleury. We then come out opposite the door by which we entered.

### The Park, Gardens and Fountains.

The principal point of view is, of course, at the head of the stone steps at the back of the Palace, overlooking the grand lake. Immediately at the foot of these steps is the **Fountain of Latona**. The fountain represents the goddess transforming the Lycian peasants into frogs as punishment for having refused her a drink of cooling water. Immediately beyond the fountain is the **Tapis Vert**, a beautifully-kept lawn about a quarter of a mile in length. Beyond this again is the magnificent **Fountain of Apollo**, but the one-day visitor will not have time to do more than descend the steps and, turning to the right, visit the **Bassin de Neptune**. This is perhaps the most celebrated collection of fountains in Europe, though the visitor cannot form a fair conception of their attractions unless he is able to witness—

### The Grandes Eaux,

or "Playing of the Fountains," which takes place on the first Sunday of each month, from May till September, and at occasional intervals, such as the Fête of General Hoche, the flower show and other local fêtes. The playing of the fountains is always conspicuously announced by placards in the Saint Lazare and other stations, as also in the newspapers; and there are always a number of excursions and special motors and trains running to Versailles on such occasions.

We take this opportunity of giving a few practical hints to those who may be visiting Versailles independently for the Grandes Eaux.

After visiting the Palace, or in any case soon after 3.30 p.m., obtain a good place on the steps overlooking the Latona Fountain. The waters begin to play at 4 o'clock, and those who make for the steps at the last moment can see absolutely

nothing, on account of the crowd at the top of the steps, through which it is impossible to pierce. From this point a magnificent view is obtained of the whole series of fountains, down to that of Apollo, and the scene at the moment of the opening of the waters is not easily forgotten. After due inspection from this vantage-ground, the visitor can descend the steps, and, proceeding to the left, visit the remarkable **Cascade de Rocailles**, where a novel and striking effect is produced by the reflection of the sun on sheets of falling water. The fountain will be easily found by following the stream of visitors which invariably observes this routine. Then, under the same guidance, passing a number of fountains of secondary interest and importance, the **Bassin de Neptune** is reached. This is not played until all the other fountains have been turned off, so as to ensure the necessary pressure for this magnificent masterpiece. The water is turned on at 5.30 and the fountains play for twenty minutes only. Of course, it is very desirable to take up one's position in good time, the best vantage-ground being at the farther side of the Amphitheatre, immediately facing the group of Neptune itself.

It may be of interest to note that the whole of the water for this display is pumped up from Marly. The cost of playing the fountain is estimated at 10,000 francs (£400).

As soon as possible after the display, the visitor should make his way through the gates immediately opposite the fountain to the motors or trams or to one of the three railway stations (*see* p. 170), according to whether he wishes to return to the Invalides, St. Lazare, or Montparnasse. The crowding is not so great as might be expected, because a large proportion of the visitors on these fête days is composed of Parisians who make a complete holiday and generally remain to dine before returning to Paris.

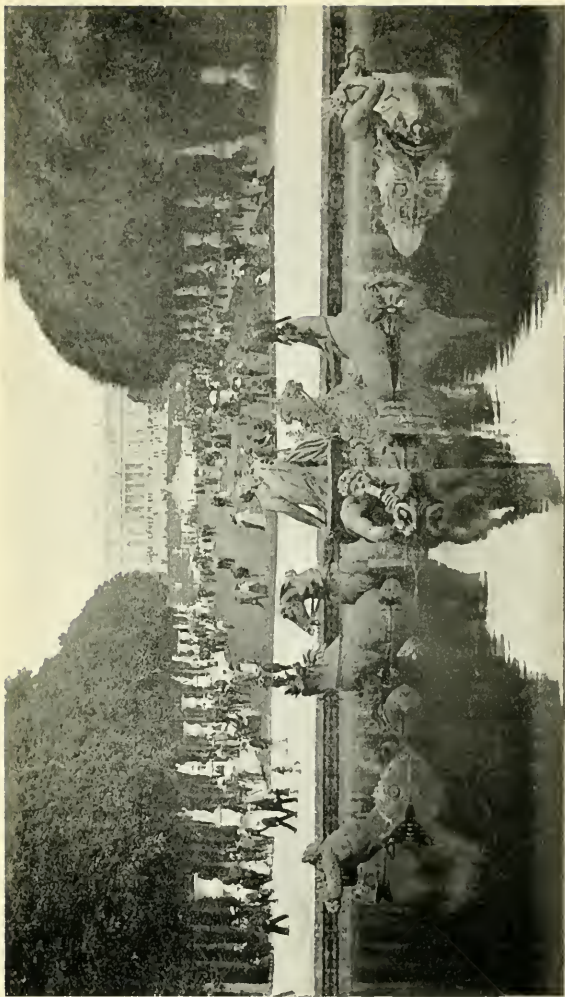
Of course, the Palace is well worth a second visit, or the tourist may arrange to spend a night at Versailles, and thus obtain two days for a closer study and inspection of the magnificent works of art.

## II. SÈVRES.

An excursion to Sèvres and the world-famed Porcelain Manufactory should certainly be made if time permits.

The general impression that this can be included with the Versailles excursion is a mistake. It is impossible to do justice to both in the same day. The workshops at Sèvres

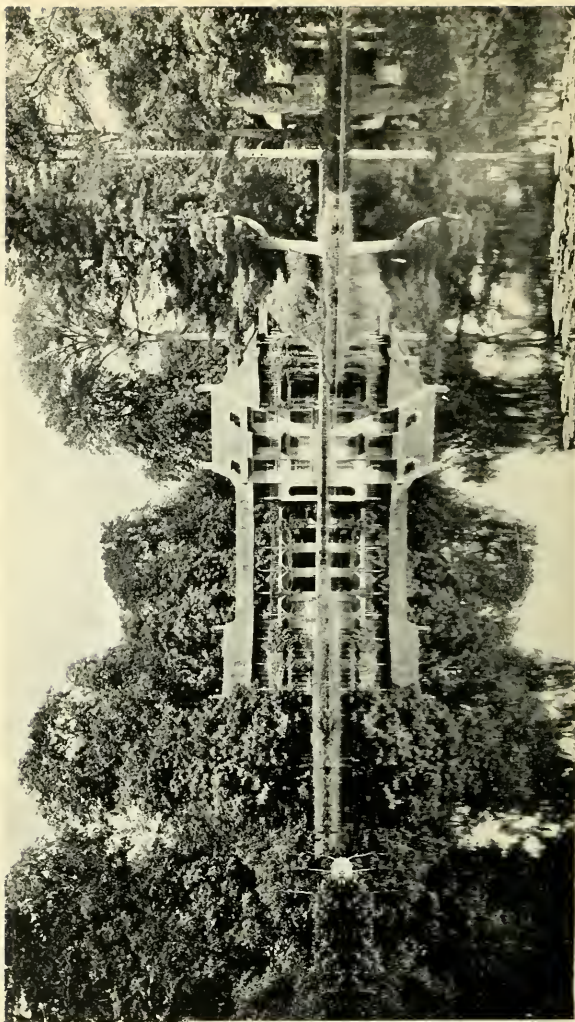




*Levy, Sons & Co.,]*

CHAR D'APOLLON, VERSAILLES.

*[London.*



*Photo,]*

MARIE ANTOINETTE'S FARM, PETIT TRIANON.

[E. N. A.]

are closed to the public at 4 p.m. (5 in summer). Sèvres is several miles from Versailles, so that even in summer and with the aid of a motor one must either cut short the Versailles visit in order to see Sèvres, or do bare justice to Versailles at the expense of Sèvres.

The best plan is to devote an afternoon to Sèvres, and proceed as follows:—

Crossing the Place de la Concorde, and descending the steps on the right-hand side of the bridge, take a steamer marked Suresnes. Passing the Eiffel Tower and the Trocadéro, and gliding under the magnificent Pont du Jour, we leave Paris and soon reach **Billancourt**, after which are fine views of the wooded heights of **Meudon**, and in about half an hour Sèvres is reached.

Tramcars also run, starting from the Louvre and crossing the Place de la Concorde; or a cab may be hired for a most enjoyable drive, passing the Bois de Boulogne and skirting the Seine and the Park of St. Cloud.

The village of **Sèvres** has little of interest, and does not even possess the attraction of a good restaurant; therefore if lunch is required, the best way is to continue in the steamer or tramcar to the neighbouring town of **St. Cloud**, where restaurants are legion, and then stroll through the magnificent park to Sèvres, a walk of about twenty minutes.

### The Porcelain Manufactory.

**Admission.**—The manufactory is open daily from 12 till 4 or 5. Sundays from 10 to 4 or 5. Closed on Saturdays. The workshops may be visited every day, except Saturday and Sunday, if the visitor is willing to fee the *gardiën* at the door, who will for a franc or two obtain permission from the Director's office.

It should be understood that the interest of Sèvres is purely artistic, as the production of an ordinary Staffordshire manufactory will exceed in a week the output of Sèvres in a year; but for artistic excellence Sèvres has few, if any, rivals in the world. The manufactory has for 150 years been a Government monopoly, and the masterpieces rarely, if ever, come directly into the market for sale. They are given by the Government as presents to foreign courts or to crowned heads visiting France, or in commemoration of anniversaries or other events of personal or historic interest.

The **Exhibition Rooms**, on the ground floor, contain a magnificent show of sample productions; and many of the articles are marked showing the estimated value.

The **Musée Céramique**, on the first floor, contains a number of specimens of pottery—porcelain and faïence—of all periods and from all countries.

The **Workshops** are somewhat disappointing, as the more interesting processes are not shown. A workman is generally deputed to turn a vase or cup in wet clay and to illustrate or explain in outline some of the *modus operandi*. The furnaces are also shown, and large quantities of material in various stages of manufacture may be seen on every hand. Specimens of the porcelain may be purchased at the Factory, or—more conveniently, especially if Sèvres is visited *en route* to Versailles—at the shop of the Sèvres Factory, 240, Rue de Rivoli.

## ITINERARY OF PARIS.

### SIXTH DAY'S PROGRAMME.

#### I. FONTAINEBLEAU.

**T**HIS excursion will amply repay the visitor, and should not be omitted from the programme, though if time only permits of a choice between Fontainebleau and Versailles, the latter should have preference.

In normal times the tourist agencies organize excursions to Fontainebleau at intervals during the season, Tuesdays and Saturdays being the usual days. The price of the excursion is 45 francs, including first-class rail to and from Fontainebleau, conveyance to the Palace, an excellent lunch, carriage drive through the Forest in the afternoon and all fees and pourboires.

This is a recommendable arrangement, inasmuch as the traveller is relieved of all the difficulties attending an excursion which is rather more tiresome to effect than the trip to Versailles.

The journey to Fontainebleau is made by rail from the Gare de Lyon (Lyons Railway Station). In order to allow sufficient time for visiting both the Palace and the Forest, it is necessary to take an early morning train, say about 9.30.

The journey by express occupies about an hour and a quarter. On reaching the station at Fontainebleau cabs and omnibuses are in waiting to convey passengers to the Château. There is also an electric tramway, to take which visitors must first cross the railway bridge. It is best to begin the day by visiting the Palace.

#### The Palace.

**Admission.**—The State apartments are open from 11 to 4 (or 5). Attendant expects gratuity.

The entrance is by the great courtyard in front of the building known as the **Cour des Adieux**, being the spot where

Napoleon I. bade farewell to his generals before his departure to exile in Elba, in 1814, and also interesting as being the spot on which he reviewed his Guards before marching with them towards Paris.

The present building was erected in the sixteenth century by Francis I., on the site of a fortified château which dated from the twelfth century. It was a favourite hunting-seat of the kings of France for six hundred years. Louis Philippe spent large sums on its restoration and embellishment. The celebrated horseshoe staircase by which we enter was built by Louis XIII., who was born here. The visit is begun by an inspection of the **Chapel of the Trinity**, the ceiling of which is worthy of notice, having been painted by *Fremine*, after the style of Michael Angelo. Over the altar is a "Descent from the Cross," by *Jean Dubois*. Louis XV. was married in this Chapel; the little King of Rome (the only child of Napoleon I.) was baptized here, as was also the third Napoleon. The last royal marriage which took place in this chapel was that, in 1838, of the Duke of Orleans, eldest son of Louis Philippe, to the Princess Helena of Mecklenburg.

Ascending the stairs to the first floor, we proceed to—

The **Apartment of Napoleon I.** Passing through the ante-room and bathroom, we reach the "Salle d'Abdication," where is shown the table on which the Emperor signed his abdication in 1814 before his exile to Elba; and there is also a famous marble bust of the Emperor by *Canova*. The Emperor's study contains a portable writing-table, with movable legs. The bedroom occupied by himself and Marie Louise is also inspected.

We next pass through the **Council Chamber**, with furniture of the period of Louis XV., covered throughout with Beauvais tapestry. In the **Throne Room** the principal feature of interest is the handsome chandelier of rock crystal, valued at two thousand guineas. Next follow the **Apartment of Marie Antoinette**. The bed-chamber is one of the most magnificent rooms in the palace. Notice especially the gorgeously gilded ceiling and the superb satin hangings. The latter were presented to the young queen on her marriage with Louis XVI. in 1770 by the city of Lyons. The iron window-fastenings are said to be the handiwork of Louis XVI. The Queen's music-room contains some Sèvres vases, and a handsome table. The Library is known as the **Gallery of Diana**, after Diana of Poitiers. It is 264 feet in length, and contains about 35,000 books. A *facsimile* of the abdication of Napoleon I. is preserved under a glass case. There



is also a shirt of mail and a sword worn by the Marquis of Monaldeschi, who was put to death by order of Queen Christina of Sweden in 1657. Louis XIV. was exceedingly angry with the Queen on account of this murder, but permitted her to remain in occupation of the palace for several years afterwards.

The **State Apartments** follow. The Tapestry Chamber is hung with ancient Flemish tapestry, recording scenes in the legend of Psyche. Passing through the Salon of Francis I., we reach the Salon of Louis XIII., the room in which that monarch was born. It contains the first mirror brought to France, a present from the Republic of Venice to Marie de Medicis. Proceeding through the Hall of St. Louis (a part of the old château) we reach the ancient **Guard Chamber**, transformed by Louis Philippe into a Dining Hall—notice the beautiful parquet floor and white marble mantelpiece. This latter is dedicated to Henry IV. We next visit the **Apartments of Madame de Maintenon**, consisting of a reception room, a boudoir, and a bedroom. Some of the tapestry is good, but otherwise the rooms are less interesting than those already traversed. We now enter the magnificent **Ball-room**, generally called the "Hall of Henri II.," one of the finest rooms in Europe. It is 90 feet long by 30 feet wide. It was magnificently decorated by the king after whom it is named, and dedicated to Diana of Poitiers. The panelled ceiling, made entirely of walnut, is worthy of notice on account of its age. This hall was frequently used by Napoleon III. as a banqueting-room when entertaining hunting parties.

We now retrace our steps in order to reach the **Gallery of François I.**, a very fine apartment, panelled with walnut, and richly decorated, chiefly with pictures commemorating incidents to the glory of François I. Passing through the vestibule, we enter the **Apartments of the Reines Blanches**, so called because they were reserved for the widows of the kings of France, whose custom it was to dress in white. The principal interest of these rooms, however, lies in the fact that they were set apart for the use of Pope Pius VII., who was kept here by Napoleon I. for eighteen months because he would not sanction the divorce of the Emperor and Josephine. The incidents of this captivity are well worth reading before paying the visit to Fontainebleau, though most of the guides taking parties through the Palace make a point of narrating them, not forgetting the famous interview during which it is said the Emperor lost his temper to such an extent as to box the ears of the Pope, because he refused to sign away the States of the Church. The Gobelins tapestries in the bedroom of Anne of Austria and in the principal reception rooms

are valued at £17,000. These apartments were occupied by Queen Victoria when she visited Fontainebleau. The **Galérie d'Assiettes** is the last room visited. It is remarkable for the fanciful manner in which it was decorated by order of Louis Philippe. One hundred and twenty-eight Sèvres porcelain plates are fastened in the oak panels, each plate bearing a reproduction of one or other of the palaces of the kings of France.

The **Chinese Museum**, the entrance to which is on the west side of the Cour de la Fontaine, consists of three rooms filled with fine specimens of Chinese art.

We now proceed to the **Terrace** at the back of the palace, with its fountain where visitors can feed the large carp preserved in the lake. These fish are of enormous size, and some are said to be more than a hundred years old.

The **Gardens**, more particularly the *Parterre*, and the *Garden of Diana*, which lies between the Palace and the town, are well worth a visit.

By this time the visitor will be ready for lunch. In pre-war days, the hotel-keepers of Fontainebleau had the habit of charging fancy prices to strangers who only came for the day, but now it is possible to obtain a good lunch (without wine) for 8 or 10 frs.—but it is still advisable for the visitor to come to an understanding with the *restaurateur* before ordering a meal.

After lunch a drive should be taken to the principal points of interest in—

### The Forest of Fontainebleau,

one of the most extensive forests in France. It is about sixty-three miles in circumference, and covers over 42,000 acres. The principal features and the best points of view may be included in a drive of about two hours, a bargain being made with the coachman to return in time for the afternoon express to Paris, leaving shortly after four o'clock. The ordinary trip of this nature will include the **Gorge of Franchard**, the **Pharamond** (the oldest tree in the forest), the **Moving Rock**, and the **Brigands' Cave**. If returning by late train, the visitor may, perhaps, go as far as the **Fort of Napoleon**. From this point a magnificent panorama, extending more than thirty miles, is obtained, and the Eiffel Tower may be distinctly seen in clear weather. The **Gorge d'Apremont** is also

very interesting, but can hardly be included in the programme of the ordinary visitor.

**Barbizon** is a picturesque little village on the edge of the forest, formerly much frequented by artists (*see* also p. 207). Those intending to visit Barbizon will do well to return to **Melun** (p. 213), whence a tram line runs to Barbizon, making the journey in about 40 minutes. Barbizon was a favourite resort of R. L. Stevenson, but has changed much since his day. If the tourist is spending a day or two in Fontainebleau, or if he has his own automobile or cycle, he should by all means run over to the quaint old town of **Moret** (p. 214), after inspecting which a short run through the Forest will take him to the picturesque village of **Montigny**, where, at the *Hôtel de la Vanne*, he can get an excellent lunch or dinner, on a terrace by the side of the beautiful river Loing. Two or three miles farther is another village, **Grez**, with a famous inn, where R. L. Stevenson first met his future wife.

## SIXTH DAY CONTINUED.

(ALTERNATIVE.)

### II. ST. GERMAIN-EN-LAYE.

**A**NOTHER pleasant excursion from Paris is to St. Germain-en-Laye (12 miles). The attractions of the town and palace are less important than those of Versailles, but the journey is well worth making.

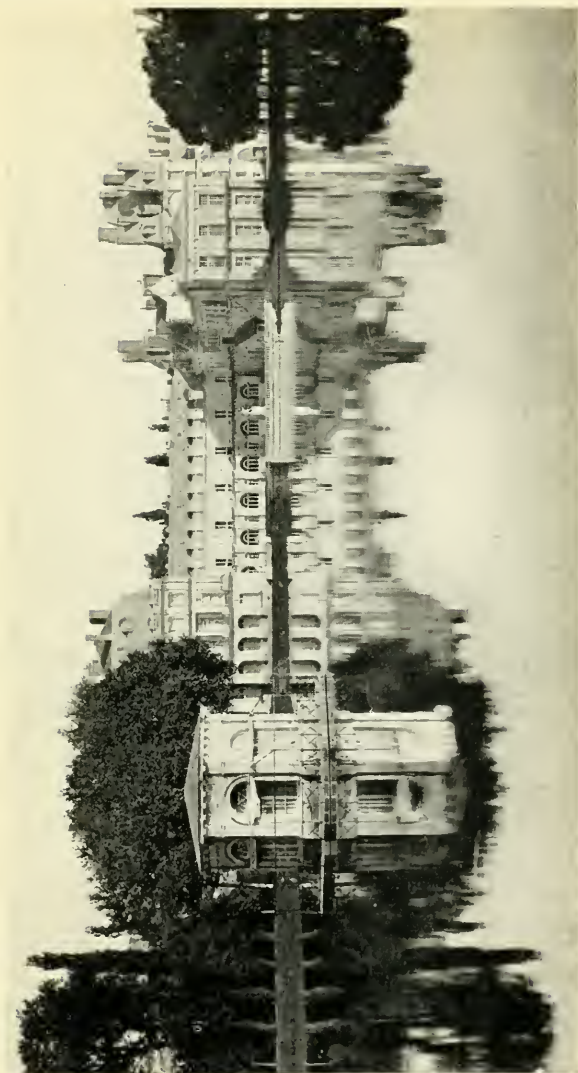
Before the War there used to be a small steamer which started every day from near Pont Royal, and the journey, though rather long (32 miles by water, and only 12 by land) was a very pleasant one. The fare was low, and a good lunch (the boat belonged to a *restaurateur*) was served on board at a reasonable price ; but the high price of coal and provisions has hitherto prevented the service from being resumed.

The next best way of getting to St. Germain is by the tram which starts outside Porte Maillot ; it passes Malmaison (see p. 189), and the opportunity should be taken on either the outward or homeward journey to visit that interesting *château*.

The excursion can also be made by railway, from St. Lazare. We recommend the tram for the outward journey, and the railway for return.

#### St. Germain.

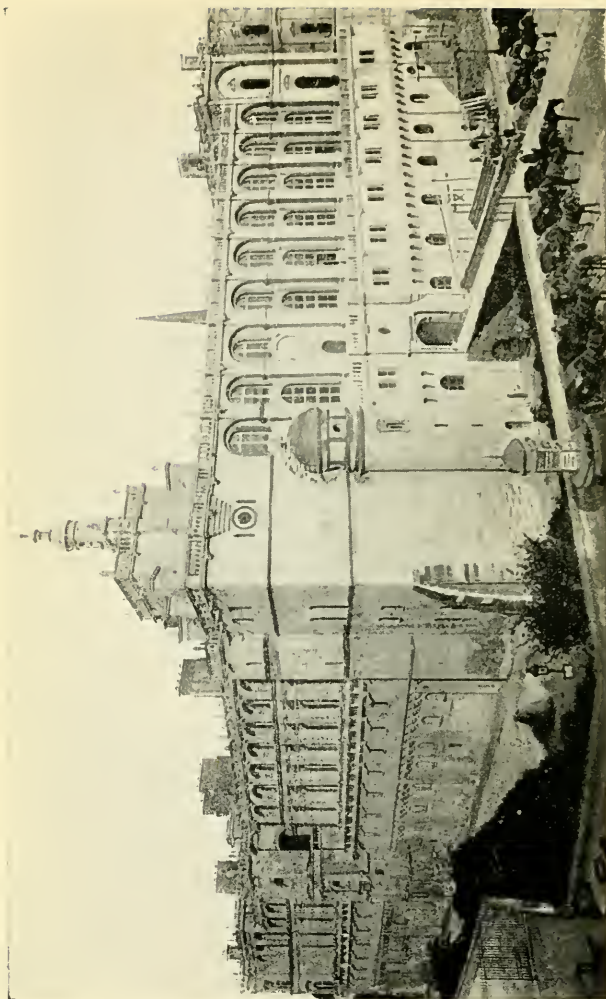
The early French kings had a palace here from ancient times. The chapel of the original **Château**, which still exists, was built by Louis the Pious, son of Charlemagne, who died in 840. Francis I. almost entirely rebuilt the old palace in larger and more magnificent style ; and from his time it became a residence of the kings of France. Louis XIII. frequently lived here ; his son Louis XIV. was born at St. Germain, and Louis XIII. died here, a few months after the decease of his great minister Richelieu, in 1643. Louis XIV. gave up this palace as a residence in favour of Versailles,



[E. N. A.]

THE PALACE OF FONTAINEBLEAU.

*Photo,]*



*Levy, Sons & Co.,*

THE CHÂTEAU ST. GERMAIN-EN-LAYE.

*[London.]*



and made a present of it to Madame de Montespan, the successor in his affections to Mlle. de la Vallière. When James II. of England was driven from his throne in 1688 Louis XIV., welcoming the exile with royal hospitality, gave him St. Germain as a residence; and there, after twelve years, the last of the English Stuart kings died in 1701. St. Germain was neglected under Louis XV. and Louis XVI., and was turned into a military school by Napoleon I. It afterwards became a military prison, but has of late years been restored. We visit the Palace, now transformed into a **Museum of Antiquities**, and then stroll on to the **Terrace**, from which is obtained a magnificent panorama over the Seine valley, including distant Paris.

Behind the town is the beautiful—

### Forest of St. Germain,

consisting of about 11,000 acres, entirely walled in. The roads through this forest, notably the magnificent “Route des Loges,” are very popular with cyclists. They are straight, level, and beautifully kept, besides being exceedingly picturesque. Two fairs are held annually at St. Germain. The *Fête des Loges*, held in the forest early in September, is one of the most important autumnal attractions to Parisians.

As the tram or “road-railway” to St. Germain passes within two or three hundred yards of **Malmaison**, the visitor can alight, and, after inspecting the Museum, resume his journey by a later tram or he can lunch at the restaurant at the corner of the road.

### Malmaison.

All who are interested in Napoleon will, if possible, visit the house he inhabited before he was First Consul, and where he spent “the happiest days of his life.” Even after he became Emperor, he visited Malmaison whenever he could snatch a few hours from the cares of state. Josephine resided here after her divorce until her death in 1814. She was buried in the neighbouring church of Rueil.

In 1877, the house was purchased by M. Osiris, who generously presented it to the nation, and it is now used as a **Museum** (*open 10 a.m. to 4 or 5 p.m., according to season*) of relics connected with Napoleon, Josephine, or her children. Among the objects shown are a splendid gold epergne pre-

sented to Napoleon by Charles IV. of Spain ; Josephine's harp ; Napoleon's card table ; and a set of furniture given to Queen Hortense (daughter of Josephine, and mother of Napoleon III.) by the Empress Eugénie. The room in which Josephine died contains some of the original furniture, including a casket offered to the Empress by the City of Paris. In the grounds (which were originally more extensive) is the summer-house in which Napoleon drew up his plans of conquest.

The tourist who is a good walker and has the time at his disposal is recommended to take the train from Gare St. Lazare to **Vaucresson**, and walk to Malmaison—about four miles. The road runs northward and skirts the **Lake of St. Cueufa**, one of the most picturesque spots in the vicinity of Paris, and, about a quarter of a mile beyond, the wood terminates and opens on to a beautiful valley, or “chine,” with a road or footpath on either bank. The path on the *left* leads to Malmaison ; that on the right passes a prettily situated little inn, and runs to **Rueil**. Though the road from Vaucresson to Malmaison is rather difficult to find, the artist, photographer, or lover of scenery will not regret the trouble.

## SIXTH DAY CONTINUED.

(ALTERNATIVE.)

### III. ST. DENIS.

**I**NSTEAD of the excursion to St. Germain and Malmaison, many tourists may prefer to visit St. Denis, which is of even greater historic interest, and much nearer, being only five miles from Paris, and easily reached by train from the Gard du Nord. Three or four lines of trams also run from different parts of the city—one from the west side of the Opéra.

**St. Denis** is a large and grimy manufacturing town, mainly inhabited by workpeople engaged in the numerous factories in the vicinity. Its great, and only, attraction is the celebrated Abbey, for several hundred years the burial-place of the kings of France.

#### The Abbey of St. Denis.

A chapel is said to have been built upon the spot as early as A.D. 250, and this gave place to an abbey, which was begun by King Pepin and finished by his son, Charlemagne, and consecrated A.D. 775, but of this edifice only the foundations of the crypt remain. Abbot Suger, in the time of Louis VII., pulled down the church and built a larger one (1144), of which the porch and two towers remain; the rest of the building was reconstructed by St. Louis and his successor in 1250-51, with the exception of one chapel, added by Charles V. as a burial-place for himself and family in 1373. The *oriflamme*, or sacred flag of France, was kept in the Abbey, and no church in the kingdom was so rich in relics. At the Revolution, the tombs were opened, the bodies of the royal and celebrated personages removed and buried with scant respect in an adjacent cemetery, and the lead coffins melted into bullets. The lead roof of the church was stripped off for the same purpose, and it was proposed to demolish the

building. The "public architect" managed to prevent the perpetration of such an act of vandalism, but the church remained a ruin for several years; until Napoleon, who intended to make the Abbey the burial-place of himself and family, began the work of restoration. The restoration has been carried on, more or less regularly, ever since.

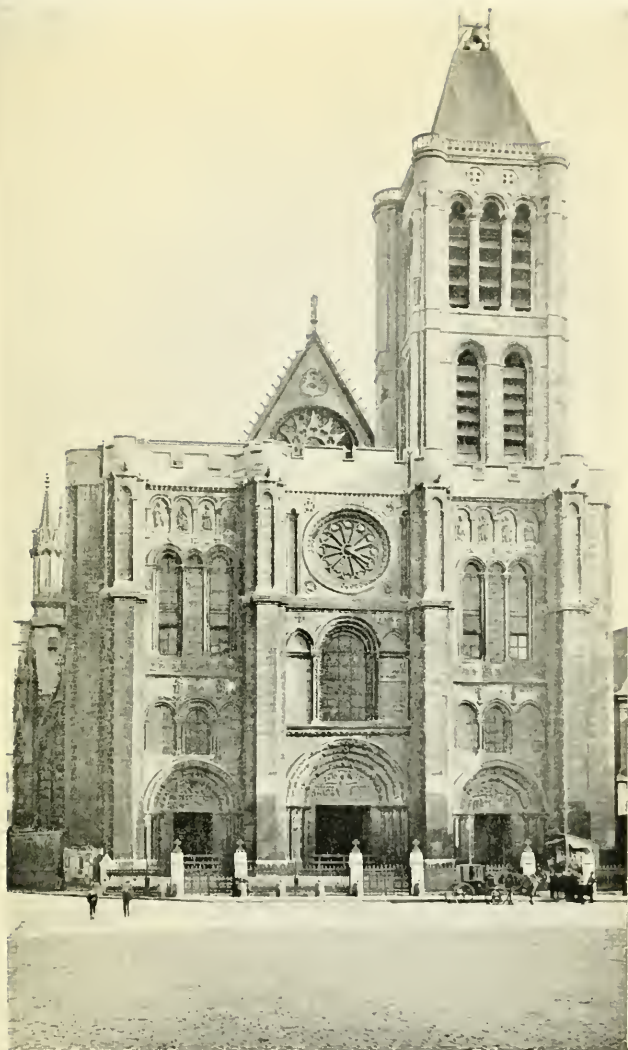
The façade is extremely imposing, in spite of its mutilated appearance. The great door is decorated with curious devices in alto-relievo, representing the labours peculiar to the different months. In the tympanum is a bas-relief of the surrender of Calais to Edward III. in 1347.

The interior is cruciform and consists of a nave and two aisles with side chapels. There are many stained-glass windows—most are modern, but some are extremely old—but very few pictures, the most notable being the altar-piece—"The Martyrdom of St. Denis," by *Krayer*, a pupil of Rubens.

Every half-hour, a *gardien* conducts a party of visitors to see the **Tombs** (fee expected), of which the principal are those of *Louis XII.* and *Anne of Brittany*, *Henri II.* and *Catherine de Medicis* in the northern transept; and in the southern transept the sumptuous tomb of *Francis I.*, and *Claude of France*, and their children. Above it is a large arch, enriched with arabesques and bas-reliefs by *Germain-Pilon*.

The **Sacristy**, or Vestry, contains ten large paintings illustrating incidents connected with the history of the Abbey. The doors of this room are finely carved. In the **Crypt** are coffins containing the mortal remains of *Louis XVI.* and *Marie Antoinette*; the *Duc de Berri* and his children; *Prince de Condé*, *Louis VII.* and *Louis XVIII.* At the entrance to the choir is the tomb of *Dagobert* and his queen, *Nanthilde*, as it was restored in the twelfth century. These monuments were fortunately spared and sent to a Museum when the Church was desecrated during the Revolution. The clerestory windows form an illustrated historical and chronological series of events connected with the history of the Abbey, and contain the portraits of 72 saints, popes, and abbots, and 56 rulers of France—ranging from St. Denis to Napoleon.

The large building close to the church, built on the site of the old Monastery, is a School for daughters of Chevaliers of the Legion of Honour.



*Photo,]*

THE ABBEY, ST. DENIS.

[E. N. A.



Levy, Sons & Co.,]

[London.

LAKE, BOIS DE BOULOGNE.



## SUNDAY IN PARIS.

AS a stay of a week—and no one can hope to "do" Paris in less than that time—will necessarily include a Sunday, we devote a few pages to the consideration of how the visitor can best employ the day of rest, but, of course, much must depend upon his habits, tastes, and convictions. He may—as many do—regard it as a day of rest in the most literal sense, and after, perhaps, going to church in the morning, spend the rest of the day in recovering from the fatigue of a week's sightseeing. Others, who are enjoying a short and well-earned holiday, will be disinclined to waste a portion of their time, and will prefer to visit, or revisit, a museum, or to make an excursion to some of the interesting old towns or pleasure resorts in the vicinity.

Of those who go to church in the morning, many will attend the service at one of the English or American churches or chapels; others will prefer to hear the music at one of the great Catholic churches; and others will go to one of the French Protestant churches. The *pasteurs* of the *Eglise réformée* are, almost without exception, extremely eloquent preachers, and tourists frequent the Oratoire or St. Esprit to take a lesson in French. It has been said that there are almost as many dictionaries as prayer-books in the hands of the congregation. (A list of the different churches, hours of divine service, etc., will be found on pp. 196-8.)

Presuming then that the reader has been to church, and taken an early lunch (the restaurants are crowded on a Sunday, for though many Parisians go out of town a good many country-folk come in), the question of how to spend the afternoon will arise. Very few British people patronize the theatres, though all are open; and the races attract only a small minority. A drive in "the Bois" used to be recommended, but that was before the introduction of the automobile, and, although a stroll in the beautiful grounds of Bagatelle, and afternoon tea at one of the select café-restaurants

may have attractions for some, the Bois had better be left to the picnics of the proletariat, and visited on a week-day.

Many thousands of people—mainly Parisians, strange to say—find amusement in perambulating the Boulevards. From the Madeleine to Rue Montmartre (the crowd is less dense beyond that point) there is a double current on each pavement, creeping forward at a snail's pace, and very often checked entirely by a block. It is rather slower than a funeral, but it is a curious spectacle such as no other city can show, and the British visitor may perhaps care to join the procession at one of the side streets—and escape from it at the next.

Exploring old Paris, and inspecting the splendid old houses which are still to be found in the Marais quarter, or on the south side of the Seine, is a pleasure which appeals to an increasing number of tourists who admire architecture, and have a knowledge of French history. But Sunday is not the best day for such a visit, as these houses are now occupied by business firms, and are closed on that day. We give, on another page, a brief description of some of the more remarkable of these mansions.

An excursion to the country is no doubt one of the pleasantest ways of spending a Sunday, the only drawback being that the same thought has occurred to about half a million other people, and consequently the trains are overcrowded, especially on the return journey.

Yet, in spite of this inconvenience, a trip to some pretty little riverside town, such as Poissy or Moret, or to some cathedral city—Beauvais, Meaux or Chartres—is the most enjoyable way of spending Sunday; but it is advisable to ascertain beforehand the time of the trains, to start early, and to be at the station half an hour before the train leaves, if the excursion is a short one.

There are many other ways of making the most of Sunday, some of which are glanced at in the following pages; and we also give a short account of the principal places of interest in the vicinity of the city.

The majority of galleries, museums, etc., are open on Sundays, with little exception, from 9 a.m., to 4 or 5 p.m. Besides these, any temporary exhibition of interest, such as the Salon, is visited by thousands of Parisians

of the middle and lower class, who could never find any other time than Sunday afternoons.

The theatres and music halls have afternoon performances on Sundays (for details the visitor must consult the newspaper of the day) ; but granted fine weather, we find the vast majority of Parisians out of doors. Whole families may be seen trotting off to the "Bois," or farther afield to the country with their picnic baskets.

In normal times races take place in the Bois de Boulogne every Sunday afternoon during the spring, concluding with the celebrated *Grand Prix*, which is run on the second or third Sunday in June. The autumn season begins about September 15.

The fountains at Versailles play on the first Sunday of each month, and on special additional occasions during the summer months, the dates being announced by placards about the streets, and notably at the Saint Lazare and other stations, whence special trains are run at frequent intervals for these occasions.

The local *fêtes*, held in the surrounding villages during the season, form a great feature of Parisian Sunday amusements. It is impossible to give precise information in this matter, as, of course, the dates are not fixed. The best plan is to consult any of the daily Parisian newspapers, or inquire of the porter of your hotel. The most notable *fêtes*, however, are—

The **Fête de Neuilly**, which takes place in June or July, and is much frequented by smart Parisians, who delight in taking part in all the games and in visiting the booths. The fête, held just outside the gates of Paris, is like a large village fair.

The **Fête des Loges**, at St. Germain, takes place on the first Sunday after August 30, and lasts for some nine days. As this fête is held in the grand forest behind the park of St. Germain, it provides a most attractive and enjoyable manner of passing an afternoon.

The **Fête de St. Cloud** takes place during August and lasts throughout the month. Each Sunday the fountains play, and there are the usual attractions of the country fair as understood by us at home, though of course with many Continental variations.

There is also the **Foire du Pain d'Epice** in the Cour de Vincennes. It begins at Easter and lasts a month.

Of course, this is but a cursory list of suburban attractions ; a more detailed account will be found on pp. 207-217.

### CHURCHES AND CHAPELS.

**ANGLICAN.—English Church.** 5, Rue d'Aguesseau, Faubourg. St. Honoré—close to the British Embassy, and near the Madeleine. Services : 8.30, 10.30, and 8.

**St. George's Church.** 7, Rue Auguste Vacquerie, Avenue d'Iéna (near Place de l'Etoile). Services : 8.30, 10.30, 5.45. Daily Eucharist, 8.30.

**Christ Church.** Boulevard Bineau, Neuilly (trams from Madeleine). Services : 10.30 and 6.

**St. Joseph's,** Avenue Hoche. For English-speaking Catholics.

**AMERICAN.—Holy Trinity.** Avenue George V. (omnibus Gare St. Lazare—Grenelle). Services : 8.30, 10.30, 4.30.

**St. Luke's.** Rue de la Grande Chaumière, Boulevard Montparnasse (Metro. station, Vavin, line 4). Services : 10.30 and 8.0.

**American Chapel.** 21, Rue de Berri (Plan D 5). Service : 11.0. Bible Class, 3.0.

**Wesleyan Methodist.** 4, Rue Roquépine, near St. Augustin (Plan D 6). Services : 11 and 8.

**Scotch Presbyterian Church.** 17, Rue Bayard, Champs Elysées (Plan E 5). Services : 10.30 and 8.0.

### FRENCH.

**Temple de l'Oratoire** (Reformed Church). 147, Rue St. Honoré (near Louvre, east end, Plan E 8). Service : 10.15.

**Temple de l'Etoile** (Reformed Church). 54, Avenue de la Grande Armée. Service : 10.15.

**Eglise de Saint Esprit** (Reformed Church). 5, Rue Roquépine (opposite Wesleyan Chapel, *see above*). Service : 10.15.

**Eglise de la Redemption** (Lutheran). 16, Rue Chauchat (Metro., "Le Peletier," line 7, Plan D 8). Service : 10.15.

**Baptist.** 48, Rue de Lille (Plan F 7). Service in French, 2.30 p.m.

**Baptist.** 8, Boulevard Bonne Nouvelle (Plan D 9). Service in French, 10.30.

**McCall Mission.** 1, Rue Pierre Levée (Metro., "Parmentier," line 3, Plan E 11). Service : 10.30.

### Catholic Cathedrals and Churches.

Descriptions of the principal churches from the historical and architectural points of view have been given in foregoing

chapters ; we have now simply to deal with the services and musical attractions. Low Mass begins from the very earliest hour on Sunday morning at all the Catholic churches. This, however, will hardly attract the sightseer, unless, being himself a Catholic, he wishes to attend Mass.

Visitors may take any unoccupied seat to witness High Mass. It is, however, in bad taste for Protestant sightseers to go near the altar. Being often unable to follow the Mass, their movements indicate only too clearly the object of their visit, and must be irritating to those whose object is worship ; nor should seats be taken at all if the visitor intends to leave during the performance of Mass.

We would suggest to those who are unwilling to remain during the whole of the service—either remain standing outside the railings, whence you can leave at any time without causing disturbance, or take seats just inside the railings, and let your movements be guided entirely by imitation of those around you.

During the service two collections are generally made, one being for the church expenses (*Frais de l'Eglise*). This is often taken up by an official connected with the church, who is accompanied by the beadle, with cocked hat and mace. The other is for the fee payable for the seats or chairs you may occupy ; this varies according to the church, and it is well to have the necessary coppers ready, so as to avoid explanation and conversation when payment is requested. These observations apply to any church which the sightseer may visit during service on Sunday or in the week.

The following are the principal—

### Musical Services.

**Notre Dame** (Plan G 9). High Mass, 10.30 a.m. Service in this Cathedral must necessarily be imposing, owing to the grandeur of the surroundings, but the music is inferior to that which will be heard at most of the churches in the more fashionable quarters of the City ; for it must be remembered that Notre Dame is situated on the Ile de la Cité, where there are very few residents, the island being almost entirely covered by Government buildings, Law Courts, etc. The ordinary Cathedral services are generally but poorly attended—one might almost say not attended at all except by sightseers from the provinces and abroad.

**St. Roch** (Plan E 8), in the Rue St. Honoré, near the Louvre, has one of the finest musical services in Paris, being one of the richest churches. High Mass begins at 11, but it is necessary to arrive in good time to obtain seats.

**La Madeleine** (Plan D 7). High Mass with music begins at 11 a.m. This is one of the most imposing services in Paris, and as it clashes in point of time with St. Roch, the visitor will do better to choose the Madeleine, unless he is passing more than one Sunday, in which case he can attend both if so inclined. On special occasions, notably the *Fête Dieu* in June, the building is handsomely draped with red cloth and gold decorations, an altar is erected at the back of the church, and a procession, headed by military music, threads its way round the corridors, under the magnificent Corinthian columns, the effect being most impressive. Except on these special occasions no processions take place at the Madeleine.

**St. Eustache** (Plan E 9), near the Central Markets. This church has a very fine musical service, which begins precisely as the chimes are ringing out the hour of 10.0 a.m. The interesting feature consists in the procession, which starts from the high altar and makes the tour of the cathedral, the organ meanwhile pealing out its magnificent tones. It is a notable instrument, one of the finest and largest in the city.

**St. Sulpice** (Plan G 8), near the Luxembourg, also has a fine service, but is somewhat out of the way for those who wish to attend more than one ceremony during the morning, and as it takes place at 11 o'clock it is not possible to reach any other church in time for service. The magnificent organ here is considered the best in the city.

**Russian Church** (Plan C 5), Rue Daru, near the Parc Monceau. This has undoubtedly the most imposing musical service in the city, and to those who have never witnessed a Greek ceremony we would recommend a special effort to attend the church, if only for a portion of the service. This is easily accomplished, because no seats are provided, and by standing near the door one is easily able to leave without causing disturbance. There is no instrument of any kind. The Russians, however, spare no expense in securing the best singers, notably bass voices.



## OLD PARIS.

A FRENCH writer said recently that "the greatest charm that Paris had to give was one she gave to all the world for nothing—her streets, replete with present life and past history"—and there was little, if any, exaggeration in the statement. With the exception of Athens and Rome, no city in the world has made so much history, and still—despite the pick-axe of the demolisher, which is, alas, too busy—has so many vestiges of the past to show.

Obviously, this is not the place to discuss such a wide subject as the history of Paris, but a few words may be said about some of the grand old houses yet to be found in certain quarters of the city, and of the people who dwelt in them. The theme is one which even before the War began to attract British and American visitors—thanks, perhaps, to the writings of Lenôtre, Georges Cain and others—and, during the War, an English man of letters, who, being too old for service, tried to give pleasure to the "boys" on furlough by showing them the sights of Paris, found that their invariable demand was "tell us how this city *grew*, and who made it what it is!"

The physical and mental equipment necessary for the visitor who would see Old Paris are to be a fairly good walker—for the taxi-auto would be useless in narrow streets where two vehicles cannot pass—and to have a fair knowledge of the history of France.

The best hunting-ground for one who would make some acquaintance with the riches of Old Paris in a single day, is the district known as the **Marais**, which is bounded on the south by the Rue de Rivoli, and its continuation Rue St. Antoine, on the west by the Rue du Temple, on the east by Boulevard Beaumarchais, and has no definite boundary on the north. Presumably the area was a marsh at one time, but it was drained centuries ago, and in the fourteenth century was the seat of a royal palace and of the residences of many of the nobility.

The best way of getting to it from the west-end of the city is by the auto-bus Gare St. Lazare—Père Lachaise (P), which passes the Opéra and the Bourse. Descend in the Rue Rambuteau, at the corner of the Rue du Temple, turn to the left and enter the courtyard of No. 71 *Rue du Temple*—the Hôtel St. Aignan, built in 1660, and bought in 1700 by the Duc de St. Aignan. Continue along Rue Rambuteau to Rue des Archives, and then turn to the *right*. At No. 22 *Rue des Archives* is a small and very ugly chapel, now used by the French Protestants. It stands on some beautiful cloisters, which the *concierge* of No. 24 will show for a gratuity. In the twelfth century the house of a rich Jew, named Jonathas, stood on this site. He was accused—probably by someone who owed him money—of having bribed a woman to procure him the “Host” from Notre Dame. Having obtained possession, he tried various means to destroy it, and finally boiled it! Of course, there was the usual miracle, and nothing happened to the sacred wafer; but it would have been a greater miracle still, in those days, if nothing had happened to the Jew. He and all his family were burned at the stake, his house was razed to the ground, and a chapel erected on the spot. The cloisters are the remains of one of the chapels (the present one is the fourth) and date from the fifteenth century.

Retracing our steps, and recrossing Rue Rambuteau, we come to No. 58 *Rue des Archives*, the gateway of the Hôtel of Olivier de Clisson, dating from 1358, and now forming part of the Hôtel des Archives, already described. De Clisson was a great warrior, Constable of France, and much favoured by the King, and, as a matter of course, he had many enemies. They set upon him one night—close to where the Carnavalet Museum now is—and left him for dead, with no fewer than forty-two dagger wounds in his body. Olivier came of a tough stock, however; he recovered and the King made things unpleasantly hot for his assailants.

Return, and turn to left into *Rue des Francs Bourgeois* (the continuation of Rue Rambuteau), and after passing the Archives, the first street running both ways is *Rue Vieille-du-Temple*. Turn to right, and inspect No. 47, built in 1638, and once the residence of the Dutch Ambassadors. Notice fine oak door with bas-reliefs of Romulus and Remus. Near this spot the Duke of Orléans was assassinated in 1407. Turning back, remark a very pretty turret on first floor of

house at the corner of Rue des Francs Bourgeois. Continue along Rue Vieille-du-Temple, and after passing the Imprimerie Nationale (see p. 125), turn to right (Rue de la Perle) and then to left (*Rue de Thorigny*). No. 5 is a magnificent hôtel, known by the name of the Hôtel Salé, because it was built by Aubert de Fontenay, who made a fortune out of the salt-tax. Return to Rue des Francs Bourgeois by street facing Rue Thorigny (Rue Elzevir), turn to left, and notice *Hôtel de Lamoignon* at the corner of *Rue Pavée*, built for Diana of France, a legitimated daughter of Henri II., and as virtuous as her illustrious namesake. She married the Duc d'Angoulême, who was the natural son of Charles IX. and Marie Touchet, and by no means renowned for his virtues. Malesherbes, who defended Louis XVI. at his trial, was born in this house, and Alphonse Daudet inhabited it at one time.

The Musée Carnavalet and the Place des Vosges are described elsewhere. Cross the square, pass through an archway, and arrive at *Rue St. Antoine*. No. 21 contains the room where the "League" used to meet, and where the assassination of Henri III. was decided upon. No. 62, one of the most beautiful old houses in Paris, was built in 1624 for a gambler named Gallet, who is said to have lost it at cards to Sully, the Minister of Henri IV.

To the west, just beyond the Metro. station, St. Paul, is *Rue François Miron*. No. 68 is a fine hôtel, with a curiously shaped courtyard, and formerly the residence of Mme. de Beauvais, lady-in-waiting to Anne of Austria. From the balcony of this house, Anne of Austria, Henrietta Maria of England, Turenne and Mazarin beheld the triumphal entry of Louis XIV. and Maria Theresa (August 26, 1660).

Behind the Metro. station is a narrow street (*Rue du Prévot*) leading to Rue Charlemagne, from which—a little to the right—runs *Rue du Figuier*, containing some of the oldest houses in Paris. At No. 3 lived the tailor of Louis XI.; No. 8 is supposed to have been the residence of Rabelais; Charles Nodier always took off his hat when he passed the door.

At the foot of this street is the *Hôtel de Sens*, the finest old house in Paris, and which ought to be a national monument. It was built in 1474 for the Archbishops of Sens, for Sens at that time was an archbishopric whilst Paris was only a bishopric. Ever since the first settlement of the Parisii,

the capital of the Sennones had claimed political and ecclesiastic supremacy over Paris ; the political power came to an end soon after the departure of the Romans, but the ecclesiastical supremacy lasted till 1580. Tristan de Salazar, the archbishop who built this *château*, was the son of a free-lance and belonged to the church militant himself, for he accompanied Louis XII. on his Italian expedition, " with a javelin in his fist," and at the head of a body of staunch retainers. If space permitted, many curious anecdotes might be related of the Archbishops who succeeded Tristan, but after 1580 they gave up their town-house, which, in 1606, was inhabited by Marguerite de Valois (" Queen Margot "), the divorced wife of Henri IV. Though she was then over fifty she was still flighty, and flirted desperately with her two pages, but, as she showed a marked preference for one, the other shot him as he was handing the Queen out of her carriage at the door of the *château*. Margot swore that she would neither eat nor drink till the murderer was executed, and, luckily for her, he was caught, brought back and executed the next day on the spot where the crime was committed.

But she left the house, which after that never had any distinguished tenants. It sank into being a starting-place for coaches ; after that it was a jam factory ; just before the War it was a glass manufactory, and during the War was empty.

Here we must end this brief account—not without a feeling that we have passed over, unnoticed, as many places as we have mentioned. The Marais quarter is far from being exhausted ; the district between the Rue St. Antoine and the river is almost as rich in historic memories, and the south side of the Seine—which some irreverent Londoners call the " Surrey side "—is hardly, if at all, inferior to the other two. They could not all be described here, but if the reader takes even a slight interest in a subject which has a knack of becoming fascinating he will find scores of books to aid him. Perhaps the most handy of all these—for it is not too large to go in a side-pocket—is *Le Guide pratique à travers le Vieux Paris*, by Marquis de Rochegude.

## PARIS IN ONE, TWO, THREE, FOUR, OR FIVE DAYS.

### Paris in One Day.

**I**T is of course impossible in one day to obtain more than a bird's-eye view of Paris. This chapter, therefore, is specially designed for travellers who are simply passing through Paris to other destinations.

It frequently happens under such circumstances that the traveller arriving in the morning, and having the day before him, wishes to make the best use of his time, and to get at least a general idea of the city and a glimpse of its principal monuments. It is possible under such circumstances to pass the day without incurring hotel expenses, as on arrival at any of the principal stations conveniently fitted lavatories are at the disposal of the traveller, and after a wash and brush up breakfast may be obtained either at the buffet or restaurant at the station or in the immediate vicinity.

In case the traveller is proceeding in the evening from another station, the best plan is to cross the city at once with the luggage and deposit it at the cloak-room (*Consigne*), so that the rest of the day may be entirely at liberty for sight-seeing.

But, of course, the more comfortable and 'satisfactory plan for such a traveller is to proceed to a hotel in the immediate proximity of the station from which the departure will be made in the evening, and after having disposed of his luggage, to engage a taximeter cab. There will be no difficulty in making himself understood, even without a knowledge of French. The traveller has simply to mention to the driver the destinations named in the following programme; he will readily understand the route to be followed, and will in each case leave the traveller at the entrance to the church or gallery he may be desirous of visiting. We simply, therefore, in this chapter sketch a skeleton programme, and ask readers to refer to the

index for the descriptive matter in each case. The table on pp. 38-45 showing days and hours of admission should also be consulted.

Starting from the **Madeleine** (which may be visited), we pass in front of the **Grand Opéra** (open only in the evening), then descending the **Avenue de l'Opéra** and passing the **Louvre**, we cross the Seine, and passing in front of the old State Prison, the **Conciergerie**, reach the **Palais de Justice**, through the courtyard of which we find the entrance to the magnificent **Sainte Chapelle**; the *sortie* brings us into the corridors of the **Law Courts**, which may next be visited, and then a drive of a few minutes brings us to **Notre Dame**. A walk round the Cathedral; then, crossing the river, and following the Boulevard St. Michel, we reach the **Panthéon**, just behind which is **St. Etienne**, the church of the patron saint of Paris, Ste. Geneviève. The interiors of both should be at least casually inspected. Then a few minutes' drive brings us to the picture galleries of the **Luxembourg**, and if time will not permit of a careful examination, we may at least form an idea of modern French art, as the gallery only contains works from the brushes of celebrated French, and a few foreign, artists, either still living or deceased within the last few years. On leaving the Luxembourg, return to the **Palais Royal** by cab or omnibus, and lunch at one of the many restaurants in that quarter.

The afternoon must depend upon the tastes of the sight-seer. Close at hand, in fact almost opposite the Palais Royal, is the entrance to the world-renowned art collection of the **Louvre**, and though it is manifestly impossible to do more than walk through the galleries, yet an hour will at least enable us to say that we have seen a few of the masterpieces.

Having either "done" or omitted the Louvre, we again charter a cab, and crossing the Place de la Concorde make for the **Tomb of Napoleon**, the gilded dome of which is conspicuous from almost any part of the city. Now a walk through the **Hôtel des Invalides** (the Chelsea Hospital of Paris), and thence to the **Trocadéro**, visiting the underground Aquarium, then mounting to the Terrace, and if time permit making an ascent in the lift for the sake of the magnificent panorama of the city. The **Champ de Mars** and the **Eiffel Tower** will command special attention, though time will probably not admit of an ascent of the Tower.



From the farther side of the Trocadéro we may take a tram and proceed to the **Arc de Triomphe**, where we descend for a more careful inspection of this magnificent monument, and thence if we decide to proceed by tramway the line *Muette—Taitbout* will take us to the **Opéra House**. If, however, we are adopting the wiser and more speedy course of using cabs instead of trams, we shall next proceed by the grand **Avenue des Champs Elysées** to the Place de la Concorde. On the right-hand side, going towards the Place de la Concorde, are two magnificent palaces, the **Petit Palais** and the **Grand Palais**, erected for the Exhibition of 1900. We next notice on either side the **Cafés Chantants**, or open-air music halls. These are characteristic specimens of Parisian amusements, and well worth a visit if the season be summer and our evening otherwise unoccupied. Now crossing the **Place de la Concorde**, and descending for a few moments at the **Obelisk**, we drive on to the **Madeleine**.

It will now be time to consider the question of dinner (for information concerning restaurants, *see* pp. 46-9), and our departure, if leaving Paris the same evening. In any case a stroll on the Boulevards will conclude a pleasant and satisfactory day's sightseeing.

### Paris in Two Days.

It is impossible in any case to do better than follow the first day's programme, as traced in the foregoing section, excepting that, as that programme is distinctly overcrowded, it would be well to omit the **Luxembourg Galleries** when the visitor has two days at his disposal, and begin the second day's programme by taking a cab there direct in order to visit in a more leisurely manner this very interesting collection of modern paintings. The same observation also applies to the **Panthéon**, as it is situated in the immediate vicinity.

Having visited the Luxembourg and the Panthéon, a few minutes' walk, descending the Boulevard St. Germain, will bring us to the **Cluny Museum**, one of the most interesting collections of its kind. After about an hour's inspection we shall find ourselves ready for lunch, and may then proceed either by cab or, if preferred, by steamer from the pier close to **Notre Dame** (about five minutes' walk), to the Tuileries landing-stage. Thence, traversing the Gardens, we find ourselves in front of the **Palais Royal**. This is one of the most

suitable and reasonable localities for lunch ; after which the Galleries of the **Louvre** may well occupy the greater part of the afternoon. The Louvre is situated immediately opposite the Palais Royal.

If carrying out this programme on either a Wednesday or a Saturday, we should so arrange our time as to visit the **Gobelins Tapestry Manufactory**. This is one of the most interesting sights of the city, but it is only open to the public from 12 till 3 on the two days named. All the trams which start from the Hôtel de Ville (behind the Tour St. Jacques) pass the door, and the Bastille-Gare Montparnasse trams cross the Avenue des Gobelins near the factory ; also omnibuses from Notre Dame de Lorette (line 8) and the Place des Ternes (line U).

The **Jardin des Plantes** may be conveniently visited after leaving the Gobelins, but this as a Zoological Garden is greatly inferior to our own in Regent's Park, and may well be omitted from the programme.

### Paris in Three Days.

Still leaving the two previous itineraries as being the most satisfactory and profitable method of dealing with the short time at disposal, the three-day visitor should undoubtedly devote the third and last day to **Versailles** (*see* pp. 170-180).

### Paris in Four Days.

Still leaving previous itineraries as indicated, the four-day visitor cannot do better than make the excursion to **Fontainebleau**, to which also a separate chapter is devoted. The excursion will occupy the whole day (pp. 183-7).

We suggest, however, that this excursion should not be left to the last day, especially if the homeward journey has to be taken the same night, as it is a long and somewhat fatiguing day's outing.

### Paris in Five Days.

Still leaving the previous itineraries, the visitor may devote the fifth day to an excursion to **Saint Germain**.

The celebrated Terrace and the Château with its interesting museum will pleasantly occupy part of the afternoon, and we would then advise the visitor to return to Paris by train or tram, both of which start close to the Palace.

## EXCURSIONS FROM PARIS.

**W**HEN the tourist has seen all that is to be seen, or all that he wishes to see, in Paris, and has yet some time on his hands, he can spend all or part of that time visiting the interesting or picturesque towns and villages in the vicinity. If he is the owner of a motor or can afford to hire one for the day, he can make long excursions ; or if he is a good cyclist he can take fairly long trips ; but even the pedestrian, by utilizing the railway and tram services, can find many places to interest him in the suburbs of Paris.

Subjoined is a list, alphabetically arranged, of some of the principal suburban resorts, with brief particulars concerning them.

**Argenteuil.** (Rail from St. Lazare ; tram from Porte de Clichy.) A small town, six miles north-west of Paris. Founded in the seventh century. Heloise is said to have retired here in 1120. The church possesses "the seamless garment of our Lord," which was given by Charlemagne to a monastery here ; it is only shown to the public once a year—on Whit Sunday. Every day at 1 o'clock the church bells ring to commemorate the hour at which this priceless treasure was given. At Sannois, two miles distant, there are some old wind-mills, from which a splendid view over Paris can be obtained.

**Arpajon.** See *Monllhery*.

**Barbizon.** (Rail from Gare du Lyon to Melun or Fontainebleau ; tram from either of those places.) A pretty village, once the favourite resort of Rousseau, Millet, Diaz, Daubigny and other artists ; also of R. L. Stevenson, who wrote several of his essays here. It is now largely resorted to by motorists, and has become an expensive and fashionable resort. Some of the hotels possess paintings executed by well-known artists, and an exhibition is open all the year round. Excursions in the Forest of Fontainebleau can be conveniently made from here.

**Beauvais.** (Rail, Gare du Nord.) A cathedral town, 50 miles north of Paris, and one of the oldest towns in France. Taken by Julius Cæsar, several times by the Normans in the ninth century, and by the English in 1417; besieged by Charles the Bold in 1472, but saved by the bravery of Jeanne Hachette. The cathedral is a fine specimen of Gothic architecture, and would have been the largest cathedral in the world if it had been finished (the part now existing is only the transept). There are many fine old buildings in the town. Beauvais is renowned for its tapestry, which is made at the National Manufactory in the centre of the town.

**Bellevue.** (Rail, Montparnasse; or steamer from Louvre, if running.) Owes its name to the fine view over Paris which it possesses. Near by is the village and the forest of **Meudon**. Meudon Château, now used as an observatory, was inhabited by Francis I., and later by Louvois, Minister of Louis XIV. Rabelais was appointed curé of Meudon, but died before he was installed.

**Bois-le-Roi** (Rail, Gare du Lyon), a village on the Seine, in the Forest and close to the town of Fontainebleau. A convenient starting-point for those who wish to explore the Forest.

**Bougival** (Rail, St. Lazare; tram, Porte Maillot), a village on the Seine, at one time popular as a boating resort, and also frequented by artists of the Corot School. The church has a steeple dating from the twelfth century; the high altar was sculptured by St. Marceaux.

**Brie-Comte-Robert.** (Rail, Bastille). A small town, 15 miles south-west of Paris, named after Robert of France, fifth son of Louis le Gros (1108-1137). The church of St. Stephen dates from the thirteenth century and has a fine rose window of that period; also the tomb of a knight (thirteenth century).

**Cernay-la-Ville.** (Rail, Luxembourg to St. Rémy-la-Chevreuse, thence by omnibus.) Formerly much frequented by artists on account of the number of picturesque "bits" formed by a brook which winds its way between huge boulders. A pretty village with a "public square" which R. L. Stevenson says "looks like the set scene of a comic opera." There are many interesting places in the neighbourhood.

## TO READERS.

Every care has been taken to render this volume accurate and trustworthy. But changes take place, both in town and country, with a rapidity which often thwarts the efforts of the most alert and painstaking writer. We should, therefore, esteem it a favour if readers discovering errors, either of omission or of commission, in these pages, would promptly inform us. Such communications will be duly acknowledged and the inaccuracies rectified at the earliest opportunity.

THE EDITOR.

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**Chantilly.** (Rail, Gare du Nord.) Is celebrated for its *château*, its forest, and its racing-stables. The *Château* consists of three parts, viz. the Châtelet which was built *circa* 1560 by Jean Bullant for Anne de Montmorency, who was a great warrior, and not a woman as might be imagined from his name; the Grand Château, inhabited by the Grand Condé and his descendants, destroyed in the Revolution and rebuilt in 1876-82; and the Château d'Enghien, where the curator of the museum lives. On the death of the last of the Condés, the château passed into the hands of the Duc d'Aumale, who presented it, together with the art collection it contained, to the Institut de France. The *Museum is open from 1 to 5 during the summer months only, on Sundays and Thursdays free, and on Saturday, admission, 1 fr.* The collection is a magnificent one, but it is a matter for regret that it should be situated at such a distance from Paris, and visible only three days a week.

The Forest of Chantilly has an extent of over 6,000 acres. The principal objects of interest are the Étangs de Comelle and the Château de la Reine Blanche, a sham antique building which, however, lends a picturesque touch to the landscape.

The racing-stables are very extensive, and have earned for Chantilly the name of "the Newmarket of France." There are so many English trainers, jockeys, "lads," and boys, that it is often said—without much exaggeration—that the English population is as large as the French.

**Chartres.** (Rail, Montparnasse.) A cathedral city, 55 miles south-west of Paris. The cathedral—a fine specimen of Gothic—dating from the twelfth century, has some fine stained glass, and 1,800 statues. The city also possesses two other fine churches—St. Pierre and St. Aignan. During the Hundred Years' War, Chartres was taken by the English (1417), but they lost it again in 1432. It was also taken by the Germans in the Franco-Prussian War.

**Château-Thierry.** (Rail, Gare de l'Est.) An interesting little town on the Marne, mainly notable as the birthplace of that not over-moral moralist, Jean de La Fontaine (1621). The house in which he was born is still standing in a street that is named after him. The town is overlooked by the ruins of an old castle of the tenth century, from which there

is a fine view of the valley of the Marne. Other objects of interest are the Porte St. Pierre, formerly one of the entrances to the castle, and the church of St. Crépin, built fifteenth century, but recently restored. The principal industry is the manufacture of musical and mathematical instruments.

The town and vicinity were the scene of much fighting in both battles of the Marne; the Germans being finally driven out on July 21, 1918, during Foch's great counter-stroke.

**Compiègne.** (Rail, Nord.) A town on the Oise, 47 miles north-east of Paris, and celebrated for its *château*, which was built in 1374 by Charles V., on the site of an old palace which existed here in Merovingian times, and enlarged by Louis XI., François I. and Louis XIV. It was a favourite residence of Napoleon III. The rooms—which were furnished by Napoleon I.—contain some fine Gobelins tapestry and some modern pictures. In the Park is the "Iron Cradle," an avenue more than a mile long, of iron trellis work, covered with climbing plants, constructed by Napoleon I. to remind Marie Louise of her favourite walk at the *château* of Schœnbrunn in Austria.

The large Forest (30,000 acres) which lies south of the town is one of the finest in France. Excursions can be made to **Plerrefonds** (p. 224), **Morienvil**, which has an eleventh-century church with three towers, **St. Jean aux Bols**, with a church which has the appearance of being fortified, **Champlieu**, etc.

The town is a very ancient one; the *Hôtel de Ville*, a fine specimen of Gothic art, was built early in the fifteenth century; it is surmounted by a steeple 153 feet high, and has a curious clock, with three figures which strike the hours and quarters. The *Vivinel Museum* in the *Hôtel de Ville* is open on Thursdays and Sundays from 2 to 5 (also on other days by tipping the *concierge*). It contains a collection of Greek and Etruscan vases; some very curious examples of old furniture; and a few modern paintings; but is worth visiting as it affords an opportunity of seeing the Grand Staircase of the *Hôtel de Ville*—one of the finest bits of Gothic art existing in France.

It was whilst defending Compiègne that Joan of Arc was taken prisoner, May 25, 1430.

**Corbell.** (Rail, Lyon.) A town on the Seine, 19 miles from Paris. Celebrated for its mills, which supply the greater

part of the flour consumed in Paris. Has no particular attractions, except a twelfth-century church, but is convenient as a centre from which to make excursions in the Forest of Senart or the valley of the Essonne. At Essonne is the largest paper-mill in France ; it covers 250 acres and employs 2,000 workpeople.

**Coulommiers.** (Rail, Est.) Celebrated for its cheese, and now much visited by excursionists to the battlefields of the Marne. The town was sacked by the Germans in the early days of the War, but retaken by British cavalry.

**Dreux.** (Rail, Montparnasse.) An old town, once the chief city of a Gallic tribe. After various vicissitudes, it came into the hands of the Orléans family, and though they lost possession of it again, they have always regarded it as an appanage of the family. By order of the Duchess of Orléans a splendid chapel was erected here in 1816. It contains the tombs of eighteen members of the family, including Louis Philippe and Queen Marie Amélie. The carved oak stalls and stained-glass windows are worthy of admiration. To view the chapel, apply to the *gardien* at the entrance of the park (gratuity). Behind the chapel are the ruins of the old castle, which was destroyed by Henri IV. when he took the town in 1593, having previously unsuccessfully besieged it in 1590.

**Enghien.** (Rail, Nord ; tram, Place de la Trinité.) A pretty little town with a lake, race-course, and mineral springs, 7 miles from Paris. The sulphur springs are recommended in cases of rheumatism or skin disease. An auto-bus runs from Enghien station to **Montmorency**. In the Forest of Montmorency is the Ermitage, where Jean Jacques Rousseau wrote *La Nouvelle Heloise*. After a quarrel with his hostess, he removed into the town of Montmorency and resided at No. 12 in the street which is now named after him.

**Étampes.** (Rail, Montparnasse). An old town, 29 miles south of Paris, with a large trade in cereals. Has several old churches, viz., St. Basil (twelfth-century), founded by King Robert ; Notre Dame (thirteenth and fourteenth-century), which, owing to its embattled walls, looks more like a castle than a church ; St. Gilles and St. Martin, both of which are well worth a visit. A fine view of the town and sur-

rounding country can be obtained from La Tour de Guinette, which is just outside the town.

**Fontainebleau** (see p. 183).

**Gisors.** (Rail, St. Lazare.) Interesting old town with a fine church (twelfth century) and the ruins of a castle built by Philippe Auguste. The Prisoners' Tower contains some curious bas-reliefs that were executed by a prisoner named Poulain during his twenty-two years of captivity, without the aid of any tools except an iron nail.

**Gonesse.** (Rail, Nord; station, Villiers—le Bel Gonesse.) The town is about three-quarters of a mile from the station. Fine church, dating from twelfth century. Philippe Auguste was born here, and Joan of Arc passed a night here when on her way to Compiègne. A mineral spring here is said to be a "certain cure" for rheumatism; another spring never flows, the natives declare, except in times of great national calamity.

**Isle-Adam.** (Rail, Nord.) Prettily situated; some charming excursions can be made along the banks of the Oise. Church (fifteenth-century) with three naves, with fine pulpit, and magnificently carved altar-piece.

**Joinville-le-Pont.** (Rail, Bastille; tram, Porte de Vincennes.) On the banks of the Marne; great place for boating, and presents a very animated scene on a Sunday afternoon.

**Luzarches.** (Rail, Nord, 22 miles from Paris.) A small town with a fine church (thirteenth-century), and the ruins of an old castle, besieged and taken in 1103 by Louis le Gros; also a portion of a collegiate church destroyed during the Revolution.

**Mantes.** (Rail, St. Lazare, 36 miles.) A town connected with English history, for it was here that William the Conqueror met his death. The chief objects of interest are the Church of Notre Dame (twelfth century), and the ruins of the church of St. Maclou, built 1340. An excellent centre for automobile excursions, the scenery of the lower Seine being very beautiful. The view from the ruined castle of Château-Gaillard, at Les Andelys, 25 miles from Mantes, is the subject of one of Turner's finest pictures.

**Marly-le-Roi.** (Tram from Porte Maillot.) A riverside resort between Malmaison and St. Germain. Some pretty

walks in the neighbourhood, particularly in the forest. Louis XIV. had a hunting-lodge here, but it was destroyed in the Revolution. The celebrated "Marly horses," now at the entrance to the Champs Elysées, came from this château. Victorien Sardou, the dramatist, lived here during the last years of his life.

**Meaux.** (Rail, Est.) A cathedral town, 27 miles east of Paris, on the Marne. It is one of the oldest towns in France, and was the chief town of a Gaulish tribe long before the Roman occupation; the bishopric was founded A.D. 375. Like many other French towns it has suffered severely in many wars. Pillaged and almost destroyed by the Normans in the ninth century, again pillaged during the "Jacquerie," and a third time by the English in the "Hundred Years' War," and invaded by the Allied armies in 1814 and twice by the Germans, it has seen some exciting times in its long career. The cathedral (twelfth century), though not one of the finest in France, is a grand old edifice. Bossuet was bishop of Meaux from 1681 to 1704. He is buried in the cathedral; on his monument are figures of Queen Henrietta Maria of England, Prince of Condé, Duke of Burgundy and Mlle. de la Vallière. The first Battle of the Marne took place near Meaux (September 6-10, 1914); a good view of the battle-field can be obtained from the top of the cathedral tower.

**Melun.** (Rail, Gare du Lyon, 28 miles.) An old town (formerly named Melodunum) on the Seine, south-east of Paris. Was taken by T. Labienus (see *De Bello Gallico*), 53 B.C., and also by Henry V. of England in 1420. Amyot, who translated Plutarch's *Lives* into French, was born here; a re-translation of his book into English, by Sir Thomas North, furnished Shakespeare with no small proportion of his subjects. The church of Notre Dame, founded eleventh century, is interesting, though little of the original structure remains. A road-railway runs to Barbizon (p. 207).

**Montlhery.** (Tram-train from Porte d'Orléans, 19 miles.) This is the longest and most pleasant tram ride out of Paris. The castle of Montlhery was built in 999 by Thibaut, Count of Étampes. Enlarged and strengthened at various times, it eventually became the largest and strongest in France, and even if its owner was a freebooter and bandit—as several of them were—all the King's horses and all the King's men

could not eject him from his stronghold. The tower, 102 feet high, is the only part now remaining ; from its summit Edward III. witnessed a battle between his army and the French ; and in the following century Louis XI. beheld a sanguinary battle, which ended in a draw, between the royal troops and the revolted barons. An old hospital, close to the church, founded by Louis VII. in 1149, has a curiously carved doorway.

The village of **Longpont** (1½ miles), has a church built in 1000 by Robert the Pious. The "treasury" of this church contains a fine Byzantine cross, and a lamp said to have belonged to St. Macaire, who lived in the fourth century. The tramline continues to **Arpajon**, which has no interest for the tourist. The town was originally named Châtres, but, in 1721, it became the property of a *Sieur d'Arpajon*, who wanted the town named after him. He effected this purpose by always carrying a pocketful of gold and a stout cudgel. Every native who replied "Arpajon" when asked the name of the town, received a piece of gold ; those who replied "Châtres" received the cudgel on their shoulders. The new name was soon adopted unanimously.

**Moret.** (Rail, Gare de Lyon, 42 miles.) Picturesquely situated on the Loing, and much frequented by artists, the old bridge and its mills have never failed to appear every year on the walls of the Salon. There is an old fortified gateway at either end of the town ; a thirteenth-century church, some quaint old houses, the ruins of an old castle, and some charming river scenery. Moret is also celebrated for its barley-sugar, which is made by the nuns at a convent in the town.

**Pierrefonds.** (Rail, Nord, 59 miles.) Though rather a long way from Paris, Pierrefonds deserves to be visited, on account of its castle, by all who are interested in archæology. The castle was built (1395-1405) by Louis of Orléans, brother of Charles VI., but afterwards it became a nest of robbers, who levied forced contributions on all the country round, till at last it became necessary to send a royal army against them, and, as artillery had then been invented, the castle was knocked to bits, and the robbers hanged. The present edifice is in reality a "Wardour Street" castle, erected by Viollet-le-Duc, by order of Napoleon III., and that celebrated



architect and antiquary has employed his unequalled knowledge of mediæval art in creating an exact reproduction of a lordly *château* of the Middle Ages. The internal decorations are perhaps somewhat too magnificent, but externally and internally the castle is an artistic treat which would attract thousands of visitors if it were nearer Paris. Pierrefonds also possesses two mineral springs—one ferruginous, the other sulphurous.

**Poissy.** (Rail, St. Lazare, 17 miles.) A small town on the Seine, near St. Germain, which claims to be the birthplace of St. Louis (Louis IX.). The "Colloque de Poissy," a conference between Catholics and Protestants, was held here in 1561, and, like more recent conferences, effected nothing. The church dates from the eleventh century, and is very curious; the font, in which St. Louis was baptized, has been somewhat defaced owing to a quaint superstition that a chip from it, ground into powder and drunk by the patient, was a cure for fever. The great artist, Meissonier, lived here many years; his statue stands close to the church. The bridge over the Seine used to be lined with old mills (as at Meaux and Moret), but they became unsafe and were pulled down a few years ago. A flight of steps on the bridge leads to an island where there is an excellent and prettily situated restaurant.

**Pontoise.** (Rail, Nord, or St. Lazare, 18 miles.) Was the chief town of a Gallic tribe before the Roman invasion. Taken and retaken several times during the Hundred Years' War, and the scene of many a battle during the "Religious Wars." Has two churches, that of St. Maclou dating from the twelfth century; in one of the side chapels is a group of life-size figures representing the Entombment.

**Rambouillet.** (Rail, État, 27 miles.) The only object of interest is the Palace (*open every day from 11 to 6, unless the President of the Republic is residing there*). Formerly the summer palace of Francis I. (who died here, 1547), Louis XVI., Napoleon I. and Charles X. Only a few of the rooms are open to the public. The grounds were laid out by Lenôtre, the celebrated landscape-gardener. The forest is very extensive, and affords some charming excursions.

**Robinson.** (Rail, Luxembourg.) A favourite resort of students and grisettes in bygone days, and still very popular with holiday-makers. There are several restaurants, and



each possesses a summer-house, built in a large tree, in which guests can lunch or dine, the dishes being hauled up in a basket by a rope and pulley. There are some pretty walks in the neighbourhood which can be best enjoyed on a week-day ; on Sundays there is too much animation, but the scene is not without interest to those who wish to see how the French lower-middle classes enjoy themselves.

**Rueil.** (Rail, St. Lazare ; tram, Porte Maillot.) Has no particular interest except that the church contains the tombs of Josephine (who died at Malmaison, which is in the parish) and Queen Hortense, the mother of Napoleon III., both beautiful pieces of sculpture in Carrara marble. The organ case, the work of Bacchio d'Agnolo, a Florentine sculptor of the fifteenth century, was given to the church by Napoleon III. **Malmaison** (see p. 189) is a quarter of an hour's walk from Rueil.

**St. Cloud.** (Rail, St. Lazare, or Invalides ; tram from Louvre or St. Sulpice ; steamer (if running) from Louvre and other piers.) A pretty little town only  $2\frac{1}{2}$  miles from Paris. Named after Clodoald, grandson of Clovis, who built a monastery here. A small *château*, built in 1572, was inhabited by several of the kings of France, but was pulled down and rebuilt on a far more extensive scale by Louis XIV. in 1658. It was the scene of many historical events ; here Henrietta of England (" Madame "), daughter of Charles I., died, 1670 ; Napoleon was married to Marie Louise ; the capitulation of Paris was signed after the Battle of Waterloo ; Charles X. abdicated the throne ; and Napoleon III. started for the war which proved fatal to his dynasty. St. Cloud was taken by the Germans in 1870, when the palace was destroyed—it is said by shell-fire from Mont Valérien, the French having assumed that the King and Bismarck would be sure to take up their quarters in the palace. The roofless ruins were long an unsightly object, but have now been removed. The Park (nearly 1,000 acres) extends to the villages of Ville d'Avray, Garches and Marnes, and from several points—notably the " Lantern of Diogenes "—there is a fine view over Paris. The Park is much resorted to by Parisians, particularly on those days—alternate Sundays—when the fountains play. The " Grand Jet " rises to a

height of nearly 140 feet ; it is said that the force of the water would lift a weight of 1½ cwt.

**Ville d'Avray.** (Rail, St. Lazare.) A pretty little village, with woodland scenery and a pond that has been painted by many artists, including Corot. Other distinguished inhabitants were Fontenelle, who wrote *Dialogues of the Dead*, and was in no haste to make the acquaintance of his subject, for he lived to be a centenarian ; Balzac ; and Gambetta, who died here December 31, 1882. There is a monument to Corot at the entrance to the " Promenade "—a pleasant " English garden "—which is the principal attraction of the village. Ville d'Avray is easily reached from St. Cloud by a walk through the Park.

**Vincennes.** (Rail, Bastille ; trams from Louvre, Bastille, Place de la République and Porte de Vincennes.) A large and thriving town almost at the gates of Paris, noted for its *Château* and its " Bois." The *Château* was begun by Philippe VI. (1328-50) and completed by his grandson, Charles V. (1364-73). Until superseded by Versailles (1668) it was the principal residence of the Kings of France. Louis X., Philippe VI., Charles IV., and Henry V. of England died in the castle, as did also Cardinal Mazarin. In the seventeenth century and later it was used as a State prison, which had for its inmates at various times the Duc de Beaufort, the grand Condé, Fouquet, Diderot, and Mirabeau. During the Hundred Years' War it changed hands several times. The chapel, which has a stained-glass window ascribed to Jean Cousin, has a monument to the unfortunate Duc d'Enghien, who was shot in the *fosse* of the castle by order of Napoleon I. It has been proposed to open a War Museum in the *Château*, which, of course, would be free to the public ; at present a special permit has to be obtained.

The **Bois de Vincennes** is the chief recreation ground for the east end of Paris ; it is rather larger than the Bois de Boulogne (2,300 acres), but is not so well kept nor so aristocratic, and, moreover, is somewhat spoiled by having a race-course, a rifle-range, and a military exercise ground included within its borders.

## A GENERAL VOCABULARY.

### WITH SHORT PHRASES FOR THE USE OF VISITORS TO PARIS.

*Note.*—Always be most careful when addressing French people to add *Madame, Monsieur, or Mademoiselle*. It is considered very bad form to speak to people without adding one of these prefixes. *S'il vous plait* and *Merci* cannot too often be used. British people often pass for bores on the Continent merely because they omit these polite attentions. It is advisable for the male tourist slightly to raise his hat when addressing a policeman, the *gardien* of a museum, station-master, or other public official. There is nothing derogatory to the free-born Briton in this act, for the salute will be returned with interest, but the person addressed will feel that his official position has been recognized and will give the information desired much more cheerfully and fully.

#### The Journey and Arrival.

Are you going to Paris?  
What route will you take?  
Which is the train for . . . ?  
Does the train stop at intermediate stations?  
Give me a first-class ticket.

A second-class ticket.  
Make haste.  
This seat is engaged.  
Tickets, Gentlemen, if you please.  
How long do we stop here?  
Luggage, Booking-window, Ticket.  
I have nothing to declare.  
I have only articles for personal use.

Allez-vous à Paris?  
Quelle route prendrez-vous?  
Quel est le train pour . . . ?  
Le train s'arrête-t-il aux stations intermédiaires?  
Donnez-moi un billet de première classe.  
Un billet de deuxième classe.  
Dépêchons-nous.  
Cette place est prise.  
Vos billets, Messieurs.  
Combien de temps restons-nous ici?  
Le bagage, Le guichet, Le billet.  
Je n'ai rien à déclarer.  
Je n'ai que des effets pour mon usage personnel.

#### Hotels and Apartments.

Please tell me of a good hotel.  
Not too dear, but quiet and clean.  
I should like a room at 10 francs.  
Show me my room.  
Do you require a sitting-room?  
Is that the lowest price?  
The sheets must be well aired.  
Please call me at eight o'clock.  
Where are the lavatories?

Indiquez-moi, s'il vous plait, un bon hôtel.  
Pas trop cher, mais tranquille et propre.  
Je voudrais une chambre à dix francs.  
Montrez-moi ma chambre.  
Désirez-vous un salon?  
Est-ce le dernier prix?  
Les draps doivent être bien secs.  
Prière de me réveiller à huit heures.  
Où se trouvent les cabinets?

## Restaurants.

Waiter, the bill of fare.  
 Give me some beef, . . .  
 Chicken, Fish, Poultry, Game, Cheese.

Vegetables, Potatoes, Salad, Eggs.

Water, Wine, Beer, Brandy, Bottle.

Half a bottle of wine. A tumbler.  
 Please give me the bill.  
 Here is 20 francs ; please pay for me  
 at the cash desk.

Garçon, la carte, s'il vous plaît.  
 Donnez-moi du bœuf . . .  
 Du poulet, du poisson, de la volaille,  
 du gibier, du fromage.  
 Des légumes, des pommes de terre, de  
 la salade, des œufs.  
 De l'eau, du vin, de la bière, du co-  
 gnac, une bouteille.  
 Une demi-bouteille. Un grand verre.  
 Donnez-moi l'addition, s'il vous plaît.  
 Voici vingt francs ; prière de payer  
 pour moi à la caisse.

## Promenading.

Where is the Opera ?  
 Go straight on.  
 Get us a cab.  
 A cab by the hour.  
 A cab by the course.  
 I have lost my way.  
 This way. That way.

Où est l'Opéra ?  
 Allez tout droit.  
 Allez nous chercher un fiacre.  
 Une voiture à l'heure.  
 Une voiture à la course.  
 J'ai perdu mon chemin.  
 Par ici. Par là.

## Amusements.

Give me a good place and you shall  
 have a good tip.  
 Fetch me the text of the piece.  
 I am badly placed. I can see nothing.  
 Where is the way in ?  
 Where is the way out ?  
 I should like to go there.  
 An open-air concert.  
 Will you have a game at cards  
 A game at billiards.  
 It is my turn to play.

Donnez-moi une bonne place et vous  
 aurez un bon pourboire.  
 Cherchez-moi le livret de la pièce.  
 Je suis mal placé. Je ne vois rien.  
 Par où entre-t-on ?  
 Par où sort-on ?  
 Je voudrais bien y aller.  
 Un concert en plein air.  
 Voulez-vous faire une partie de cartes ?  
 Une partie de billard.  
 C'est à moi à jouer.

## A Few General Phrases.

Can you wait ten minutes ?  
 Waiter, where is the newspaper ?  
 Who is there ? Come in !  
 I thank you sincerely.  
 I am glad to make your acquaintance.

I shall be pleased to see you.  
 Take a seat.  
 Wait a while.  
 That is it exactly.  
 Do you smoke ?  
 A gentleman wants to speak to you.  
 As you please.  
 Will that do ? That will do.  
 When do you want it ?  
 I find it very dear.  
 Here is the very thing I want.  
 Give me your lowest price.  
 I want to write a letter.  
 I am in a great hurry.  
 Above all, do not fail to send it to-day.

Pouvez-vous attendre dix minutes ?  
 Garçon, où est le journal ?  
 Qui est là ? Entrez !  
 Je vous remercie bien.  
 Je suis charmé de faire votre con-  
 naissance.  
 Je serai heureux de vous voir.  
 Asseyez-vous.  
 Attendez un peu.  
 C'est bien cela.  
 Fumez-vous ?  
 Un monsieur demande à vous parler.  
 Comme vous voudrez.  
 Cela va-t-il ? C'est bien.  
 Pour quand vous le faut-il ?  
 Je le trouve fort cher.  
 Voici précisément ce qu'il me faut.  
 Dites-moi votre dernier prix.  
 Je voudrais écrire une lettre.  
 Je suis très pressé.  
 Surtout ne manquez pas de l'envoyer  
 aujourd'hui.

What time is it ?  
 When do you leave ? At once.  
 Are you ready ?  
 I do not feel very well.  
 Please call in a doctor.  
 I am feeling better to-day.  
 Good-bye, pleasant voyage.

Quelle heure est-il ?  
 Quand partez-vous ? De suite.  
 Êtes-vous prêt ?  
 Je ne me sens pas très bien.  
 Prière de faire chercher un médecin.  
 Je me porte mieux aujourd'hui.  
 Adieu, bon voyage.

## NUMBERS.

One.	Un.
Two.	Deux.
Three.	Trois.
Four.	Quatre.
Five.	Cinq.
Six.	Six.
Seven.	Sept.
Eight.	Huit.
Nine.	Neuf.
Ten.	Dix.
Twenty.	Vingt.
Thirty.	Trente.
Forty.	Quarante.
Fifty.	Cinquante.
Sixty.	Soixante.
Seventy.	Soixante dix.
Seventy-five.	Soixante quinze.
Eighty.	Quatre-vingts.
Eighty-five.	Quatre-vingt-cinq.
Ninety.	Quatre-vingt-dix.
Ninety-five.	Quatre-vingt-quinze.
Hundred.	Cent.
A thousand.	Mille.
First.	Premier.
Second.	Deuxième, or Second.
Third.	Troisième.
Fourth, etc.	Quatrième, etc.

## DAYS, MONTHS, ETC.

January.	Janvier.
February.	Février.
March.	Mars.
April.	Avril.
May.	Mai.
June.	Juin.
July.	Juillet.
August.	Août.
September.	Septembre.
October.	Octobre.
November.	Novembre.
December.	Décembre.
Monday.	Lundi.
Tuesday.	Mardi.
Wednesday.	Mercredi.
Thursday.	Jeudi.
Friday.	Vendredi.
Saturday.	Samedi.
Sunday.	Dimanche

## Moneys and Exchange.

A banknote.  
 Rate of exchange.  
 Silver money.  
 Gold money.

Un billet de banque.  
 Le cours du change.  
 Des pièces en argent.  
 Des pièces en or.

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Where more than one reference is given, the first is usually the principal.  
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